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ABSTRACT

This dossier is intended to serve as the main preparatory briefing document for participants in the Public Broadcasters International (PBI) symposium, and to stimulate thought and discussion on all facets of public broadcasting. The first of four sections provides an overview of the current broadcasting environment, the challenges facing public broadcasters, global developments and trends in broadcasting, developments in programming specific to regional or geographic areas, and current financial information such as gross revenues, sources of revenue, expenditures, and deficits. The second section provides the mission statement for public broadcasting, the stated purpose and possibilities for a statement of shared mission, a synthesis of mission statements of public broadcasters worldwide, and a list of abbreviations or acronyms of public broadcasters and related organizations (23 references). Section three presents case studies of successful international co-ventures (Scienceview, TV5, Children's View) and co-productions (Our Beautiful Planet, Indelible Evidence, Mini Dragons, Ginger Tree, Paradise Garden) and proposes a set of criteria and guidelines for initiating and implementing international cooperative ventures and productions (11 references). The final section addresses opportunities for collaboration by public broadcasters, including a proposed international public network consisting of news, public television, and educational development agencies, as well as the development of an electronic database. (7 references) (DB)

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PUBLIC BROADCASTERS INTERNATIONAL

Sponsored by
NHK Japan Broadcasting Corporation
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BACKGROUND PAPERS

AND OPTIONS FOR ACTION

TORONTO, 1991

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20-22 November 1991 Toronto, Canada

BACKGROUND PAPERS AND OPTIONS FOR ACTION

PREPARED FOR

PUBLIC BROADCASTERS INTERNATIONAL

TORONTO, 1991

NOVEMBER 1991

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INTRODUCTION

This dossier is intended to serve as the **main preparatory briefing document** for participants to the PBI symposium and to provide a **common backdrop** for the ensuing discussions and deliberations. In particular, this collection of papers is intended to **facilitate and stimulate thought and discussion**, to **generate ideas and proposals**, and to **outline and advise on possible future activity**.

Organized into **four sections** (see Table of Contents), the information is presented as a collage of facts and figures, trends, implications, perspectives, experiences and case studies, and potentials. It includes the participants' respective mandates and statement of principles, and their views on the purpose of public broadcasting, on the challenges of the 1990s and on possible collaborative action to meet these challenges.

In addition to presenting historical and current information, the dossier **advances several future-oriented action options** in terms of proposals, scenarios, and criteria and guidelines. The options proposed are intended for serious consideration by the participants; hopefully, they will generate commitment to concrete action as the outcome of these meetings.

This dossier was designed to link up very closely with the symposium agenda. Thus, while all papers will have some bearing on all discussions, some will be particularly pertinent to specific moments in the overall program. These specific links are noted on the agenda outline that follows this introduction.

The reader should bear in mind several things when using this dossier:

- that the material contained in this dossier may raise more questions than provide answers — which is its purpose;
- that the information was culled from a multiplicity of sources and references and attempts were made to verify the accuracy of the collected data;
- that notwithstanding the above, the contained information should not be viewed as being complete, definitive, or in-depth. If, despite the precautions taken, serious errors are noted in this document, please communicate them to the research directors (see front pages).
- that the papers may reflect North American and Japanese perspectives, given that they were prepared by TVOntario (Canada) and NHK (Japan), the symposium co-sponsors.

Participants are strongly encouraged to review this dossier before the symposium in order to ensure a common starting point and a shared information base at the workshops.

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LINKS BETWEEN PROPOSED AGENDA AND RESEARCH PAPERS

Senior Programming Executives: THE TOOLS TO SUCCEED

Moderator: Denis Harvey

Thursday, 9:00 to 9:30

Lead Discussant: Bob Collins (RTE)
- Mission fundamentals from producer's perspective
- Sharing of resources

Lead Discussant: Jennifer Lawson (PBS)
- Global cooperation, for example, research information exchange
- Value of programming cooperation

Research papers of particular relevance to the morning presentations and discussion items:

Section 2: Mission and Purpose of Public Broadcasting — all papers
Section 4: Possibilities of Electronic Data Base Development (p. 4.17)

Section 3: Cooperative Ventures and Coproductions — all papers
Section 4: Opportunities for Collective Action: PBI Participants' Viewpoint (p. 4.1)

Thursday, 9:30 to 12:45

Open discussion on the following items:

- Determine action plan and input to mission statement
- Coping with fragmentation of audiences
- How to share resources internationally and cross-culturally
- Program production use of archival material: international perspective — *Speaker: Bob O'Reilly*

Section 1: The Context for Public Broadcasting — all papers

Section 4: Possibilities of Electronic Data Base Development (p. 4.17)
Section 3: Cooperative Ventures and Coproductions — all papers

Thursday, 13:45 to 18:00

Complete morning discussion, if necessary, and address the following:

- Complete action plan for mission statement
- Establish joint projects
- Determine joint mechanisms for assuring follow-up and continuity

Participants may find it useful to reference the following documents, as needed, during the afternoon deliberations:

Section 2: Possibilities for a Statement of Shared Mission and Purpose (p. 2.5)

Section 4: Potential Networks for Public Broadcasters (p. 4.5) and Possibilities of Electronic Data Base Development (p. 4.17)

Section 3: Criteria for Cooperation (p. 3.35)

LINKS BETWEEN PROPOSED AGENDA AND RESEARCH PAPERS

CEOs: THE WILL TO SUCCEED

Moderator: Peter Herrndorf

Thursday, 9:00 to 9:30

Lead Discussant: Patrick Watson (CBC)
- Canadian view of role for public broadcasting in changing environment
- Building long-term mutual support

Lead Discussant: Lars Hansson (UR)
- Scandinavian and European perspective on joining of public broadcasters to deal with global issues
- Building long-term mutual support

Research papers of particular relevance to the morning presentations and discussion items:

Section 1: The Context for Public Broadcasting – all 4 papers

Section 2: The Purpose of Public Broadcasting: PBI Participants' Viewpoint (p. 2.1)

Section 4: Opportunities for Collective Action: PBI Participants' Viewpoint (p. 4.1)

Thursday, 9:30 to 12:45

Open discussion on the following items:

- Role of public broadcasters in changing environment and shared mission statement

Section 2: Mission and Purpose of Public Broadcasting – all 4 papers

- Development of international networks (including building financial resources)

Section 4: Potential Networks for Public Broadcasters (p. 4.5)

- New role of public broadcasters in central and eastern Europe — *Speakers: Gabor Banyai (MTV) and Maciej Strzembosz (PRT)*

Thursday, 13:45 to 18:00

Complete morning discussion, if necessary, and address the following:

Participants may find it useful to reference the following documents, as needed, during the afternoon deliberations:

- Complete action plan for mission statement

Section 2: Possibilities for a Statement of Shared Mission and Purpose (p. 2.5)

- Establish joint projects

Section 4: Potential Networks for Public Broadcasters (p. 4.5)

- Determine joint mechanisms for assuring follow-up and continuity

Section 3: Criteria for Cooperation (p. 3.35)

THE CONTEXT FOR PUBLIC BROADCASTING

This section presents information in four parts:

- the **greatest challenges of the 1990s** facing public broadcasters — this was compiled from participants' responses to a pre-symposium questionnaire and provides an insight to the variety of situations faced by public broadcasters;

- **global developments and trends in broadcasting** and their actual or potential implications for public broadcasting — focus is on mandates, audiences, production hardware and formats, revenue sources, and delivery means;

- developments and **trends in broadcasting that are specific to certain regions or geographical areas** — provides an alternate perspective of the global situation by organizing trends according to country, region or some other geographical area;

- **financial situation** of public broadcasters — presents financial information supplied by participants in the pre-symposium questionnaire on such matters as gross revenue of their network, sources of revenue, major expenditures in percentage terms, actual or projected deficits and means of dealing with it.

This section is intended to set the stage for discussions by providing an overview of the current broadcasting environment as characterized by both the symposium participants and various printed literature and information sources.

CHALLENGES FACING PUBLIC BROADCASTING

PBI PARTICIPANTS' VIEWPOINTS

In response to queries by the conference organizers, the participants provided their views on the greatest challenges facing public broadcasting in the 1990s. This information provides insight into the variety of situations faced by public broadcasters.

The challenges expressed by participants are presented first as trends. The statements received in writing or by telephone are included afterward in their entirety.

Challenges of the 1990's

Lack of financial stability

- Securing long-term financial support is one of the fundamental challenges facing public broadcasting.

Turbulent relationship with government

- Growing hostility on behalf of governments as to their perception of the role of public broadcasting is producing a difficult atmosphere and environment in which public broadcasters operate.
- In former eastern socialist states, public broadcasters are working at gaining independence from government.
- The general public and policy makers need to be persuaded that public broadcasting is an essential for a modern democratic society.

Growing influence of commercial broadcasters

- Pressure is being felt by public broadcasters to use the marketplace as the full, comprehensive and adequate measure of broadcasting and therefore pressure exists to meet the needs of the mass audience.
- To maintain a distinctive character, public broadcasters must strive to secure programming that is truly diverse.

Increasing rate of global change

- Public broadcasters must develop ways of responding to rapidly changing global economic, cultural, political, broadcast, technological, and demographic environments.

Inertia afflicting public broadcasting

- Public broadcasters may fall behind in recognising the new environments in which they operate and in moving to protect the essence of public broadcasting
- An increase in synergy between partners in public service is urged.
- Effective staff training and development are also advocated.

The greatest challenge is to **survive**, which means that we need to build a **long-term financial support**. *NOT (correspondence)*

... one of the most significant challenges that confront public broadcasters in the 1990s is the rapid change that has taken place in **governments' perception of the role of broadcasting**. This is probably a particularly European perspective where until comparatively recently governments saw broadcasting as an important element in social life, recognised the value of communications in community and made dispositions accordingly. That appears to have changed and the atmosphere and environment within which public broadcasters operate is now much more difficult and perhaps hostile.

The above is related to a further challenge which is the tendency to recognise the **marketplace as a full, comprehensive and adequate measure** of all activities including broadcasting.

A real challenge facing public broadcasters is the **pressure of commercial and marketplace instincts** within the broadcasting organisations where, because of the need to compete effectively, schedules will be dramatically changed, programmes which are not mass audience material will tend to be shifted to the margins or the periphery of the schedule and where programmes intended for minority audiences will either disappear or be entirely marginalised. Herein lies a real challenge which is the heart of maintaining the essence and distinctiveness of public broadcasting.

A further challenge is **our own inertia**, the difficulty that public broadcasters may have in responding to change and recognising the new environment and in adapting in such a way as to protect the essential character of public broadcasting while recognising the new environment.

These may seem generalised and very conceptual but they have at the root of them very practical implications for broadcasters. A central element is the **maintenance of a secure financial base** by whatever means, or combination of means. *RTE (correspondence)*

There is growing **competition** between public and commercial broadcasting.

There is challenge for us in learning how to change a state-owned socialist television to a not too controlled network for public broadcasting with funding from licence fees and from the State.

We also need to learn how to create our **independence from the government**. It is not easy in a democratic country to create a status independent from the government and all the political forces that want to influence public broadcasting. The government can have the most direct influence but other political forces also try to influence the public service definition of public broadcasting. *MTV (telephone conversation)*

- Managing the deficit
- Securing additional revenue
- Effective staff training and development *NBC (interpreted from strategic planning document)*

The ever growing media market is confronted with a **deficit of program production and broadcasting events**. As a result, prices of productions and licence fees, in particular for sports, feature films and reporting from abroad tend to exceed the funds available to public broadcasting.

The **support of society and politics for public broadcasters** becomes scarcer as ratings of private broadcasters are increasing (clear entertainment profile) and ratings for public programs are going down (clear profile of information, culture and service). It is our duty to persuade the general public and the policy makers that public broadcasting is an essential for a modern democratic society, comparable almost to general education, public health and social security. *ARD (correspondence)*

- Return to **financial equilibrium**, diversification of revenue sources and autofinancing.
- Development of employment and **staff training** policy and strategies.
- Strengthen **synergy with partners** in public service. *A2/FR3 (interpreted from strategic planning document)*

In this age that is so close to a new century, and at a time when so many great changes are taking place in both political and military spheres, values and lifestyles are becoming increasingly diverse. We are seeing a segmentation

in individual tastes, what with all of the recent changes in socio-economic areas. These changes have been brought about by the **globalization of the economy, by an aging society, and by the disappearance of borders between broadcasting and telecommunications.** The full practice of satellite broadcasting is advancing at a rapid pace, and multi-channel cable operations are also developing. In addition, the use of communication satellite for broadcasting services, and the experimental broadcasting of Hi-Vision are also under way.

In such complex circumstances, it is particularly important for NHK to co-exist and to **maintain cooperative relationships** with other media and software-related organizations.

With basic understanding above, NHK plans to carry out operations which focus on:

- the provision of programming with foresight
- securing true programming diversity
- the provision of quick, accurate, and relevant news reports within the context of the contemporary phenomenon of information overload
- responding to globalization through the promotion of international, cooperative relationships
- the contribution to regional development through improved information flow and cultural and industrial programs.
- play a leading role in the development of new technologies for the broadcasting industry
- the contribution to the development of an information society
- preservation for and utilization of programs by the public and future generations *NHK (correspondence)*

A strong **competition** between channels for viewership and radio audiences has resulted from the recent advent of commercial broadcasters in Korea.

KBS hopes, in time, to secure a competitive edge over its commercial rivals through the development and supply of **healthy and high quality programs,** rather than to plunge headlong into an immediate and reckless competition with them. The degeneration of program quality expected to result from the increasingly intense competition for audience rates may have the effect, we believe, of buttressing the audience's faith in ourselves as a public broadcaster.

KBS hopes to solidify its revenue base by raising households' TV license fees, as **revenues continue to fall behind** our ever increasing production costs, operational expenses, and essential R and D investment. *KBS (correspondence)*

GLOBAL TRENDS

Re-examination of mandates

1. Public broadcasters are re-examining their mandates in the face of the changing environment. It is argued that public broadcasters must clearly define their audience and maintain a distinctive service if they are to justify public funding.

Audience fragmentation

2. New television channels are providing general and special interest programming.

3. New services are expanding viewer choice in areas which traditionally have been the domain of public broadcasters, including multicultural, children and youth, and arts and science programming. Narrowcast or specialty channels are attracting segments of the public broadcast audience with programming targeting viewers' geographic region, ethnicity, language or religion. Audience access to international television channels will further increase in those countries which are deregulating satellite reception and allowing individual ownership of satellite receiving dishes.

4. Commercial international TV news networks, using satellite feeds to provide 'on-the-spot' coverage, are formidable competitors in news and public affairs programming, an area of traditional emphasis for public broadcasters.

IMPLICATIONS

Re-examination of mandates

1. The review is taking different forms in different countries and may result in changed mandates, funding and/or structures. In Holland significant restructuring is being proposed to make the public broadcaster more cost-effective and competitive. In New Zealand the source of financing has been shifted to the private sector. A task force is examining all aspects of BBC's activities to help determine its future role under its new charter to come into effect January 1997

Audience fragmentation

2. Audiences are being reduced for public broadcast channels. In France and Germany, for example, viewing shares of public channels have declined by 50% and 25% respectively since the mid-eighties.

3. Public Broadcasters will need to define a distinctive service to retain audiences and justify their support from public funds.

4. To compete in this high cost arena, cooperative approaches to international news gathering will be increasingly important, (such as regional TV news exchanges), and partnerships with the private sector, both on-going (for example, the proposed Global News Network - spearheaded by NHK and the potential Euronews - spearheaded by EBU), and one-time (for example, PBS /NBC News joint venture).

GLOBAL TRENDS

5. Audiences have an expanding variety of entertainment and information options, including video and audio tapes, videodiscs, CD-ROM and computer programs. The number and variety of entertainment/information options will increase as production and delivery costs diminish, and some products will be available from home via cable or modem.

6. Communications services for adult learning, allowing people to learn at home, at work or at learning centres, will increasingly be offered by public and private sector entities, in competition with some public broadcasting programming.

Changes in production

7. The use of digital video equipment by public broadcasters will increase as finances permit.

8. Europe, the United States and Japan are each pursuing their own version of high-definition television. Hi-Vision Promotion Association will be transmitting eight hours daily of Hi-Vision via satellite in November 1991. The Japanese Ministry of Post and Telecommunications estimates that by mid 1994, there will be over one million Hi-Vision receivers. The U.S. Advanced Television Testing Centre has begun a year-long scrutiny of systems for delivery of digital HDTV via broadcast, cable, wireless and satellite.

9. The separation of programming and production functions is a growing trend, with some public broadcasters decreasing in-house production and increasing program acquisition. In the long-term, such a trend could see the public broadcasters acting exclusively as programmers or as executive producers, purchasing programming from independent producers.

IMPLICATIONS

5. Although currently none of these options, with the possible exception of videotapes, are significantly competing for public television audiences, the long-term trend is toward increased personal choice in programme selection. To meet and anticipate audience demands, public broadcasters are beginning to provide their programming on alternative formats and becoming product suppliers, for example, through the establishment of commercial subsidiaries.

6. Public broadcasters may either leave the field of structured learning to specialized service-providers, such as Channel e, a multilingual European educational television service on the ASTRA satellite. Or they may pursue the market through joint ventures with educators, trainers, unions and industry associations, such as BBC's educational services work with UK Open University.

Changes in production

7. Major expenditures will be required in a time of tight funding. Impediments to coproductions and training ventures could arise between 'have' and 'have-not' broadcasters. However, digital technology permits easier adaptation of productions to computer-driven formats for non-broadcast products and services.

8. If HDTV becomes a commercial reality, public broadcasters will be faced with enormous expenditures, and the lack of an international standard may impede international coproductions and training.

9. This development would free public broadcasters from the enormous capital outlay required by developments in production technology. However, programmers' creative control would be more restricted and their mandate would be more difficult to fulfill.

GLOBAL TRENDS

New production requirements

10. Multinational coproductions and international network joint ventures will increase in order to maximize resources.

11. Quotas have been established by some countries/regions to protect national or regional broadcasting industries. The Council of European Communities requires broadcasters in member states to reserve a majority proportion of their transmission time for European works. In response to the directive, member states are requested to incorporate European content provisions into their national legislation. Quotas requiring Canadian broadcasters to devote the majority of the broadcast day to Canadian programming have been in effect since 1959. In the late 1980's the quotas were supplemented by individual licence conditions requiring broadcasters to make prescribed expenditures on Canadian programming.

12. National differences in legal and regulatory structures governing broadcasting mean that countries vary in their treatment and interpretation of such matters as copyright, violent or sexually-explicit content, codes for programmes directed to children, etc.

13. Production formats amenable to multiple language versions will be necessary for international distribution. Research indicates that the language of the production is the main factor used by audiences in programme selection, and that acceptable languages tend to be limited to the mother tongue of the viewers.

IMPLICATIONS

New production requirements

10. The development of international coproduction associations, such as the seven member European Coproduction Association, and the potential evolution of these associations into independent entities with their own management and financial structure could result in more efficient programme commissioning. The challenge will be to ensure that the creative output remains distinctive and meets the needs of the individual broadcasters and their audiences.

11. Such quotas place significant restrictions on coproductions. For example, the Council of European Communities requirements put specific restrictions on coproductions with non-European public broadcasters.

12. If the goal is international sales, producers will need to pay careful attention to national differences in legal and regulatory structures governing broadcasting in order to ensure a programme's international mobility.

13. Producers will be challenged to find creative solutions to this production constraint.

GLOBAL TRENDS

IMPLICATIONS

Changing sources of revenue

14. Public broadcasters financed by licence fees and grants are under pressure to justify their use of these funds as audiences become more aware of programme options and of their own purchasing power.

15. Public broadcasters that rely on advertising revenue are facing more competitors for shrinking dollars. Eastern Europe is an exception, where advertising on the state-owned television channels is a new phenomenon, and television has become the medium of choice for many advertisers because of relatively low rates and high viewing levels.

16. Corporate sponsorship rules are being relaxed by some public broadcasters in a bid to increase corporate revenues.

17. Joint ventures with commercial companies are being launched by several public broadcasters to generate new sources of revenue, for example, BBC World Service Television.

18. Retransmission fees are generating revenue for public broadcasters in those countries where copyright conventions are being adopted.

19. The establishment of commercial subsidiaries is one option contemplated by public broadcasters to increase revenue, or to reach audiences which turn to other communication options. For example, NHK has set up 27 profit-making subsidiaries, in both broadcast and non-broadcast media areas, such as film investments, home video and teletext.

Changing sources of revenue

14. Public broadcasters will need to clearly define their mandate and satisfy the public and the politicians that the service is delivering value for dollar. One response may be the development of new methods of audience consultation and feedback.

15. Public broadcasters with distinctive services may be able to deliver targeted niche audiences to advertisers with focused markets. However, whether public broadcasters can rely entirely on advertising revenues and deliver a broadcasting service that is in the public interest remains a matter of on-going debate.

16. Editorial control will be an on-going issue in sponsorship agreements. And, in the quest for corporate funds, broadcasters and independent producers will be in increasing competition. For example, Channel 4 in Britain has a new sponsorship policy which prevents producers from negotiating directly with sponsors.

17. Joint ventures will have to be carefully constructed to respect the service and mandate of the public broadcaster, and to maintain its editorial independence and image.

18. One negative impact of the requirement for payment of retransmission fees is that cable systems may save costs by dropping public broadcasters from their cable offerings, if there is no regulatory requirement to carry the signal.

19. Public broadcasters which take such a route will need to establish operating structures which make clear distinctions between commercial subsidiaries and publicly-funded activities.

GLOBAL TRENDS	IMPLICATIONS
20. Privatisation of public television services shifts sources of financing from the public to the commercial sector. Some observers maintain that privatised services, coupled with effective regulation, do not necessarily decrease standards. Further, privatised companies which are allowed to enter non-broadcast services, may be able to fold some of the additional revenues into their broadcast operations, for example, New Zealand privatised its television service and the broadcaster has been allowed to engage in non-broadcast ventures.	20. One of the defining characteristics of a public broadcaster has been its significant reliance on public funds. If this criteria changes then the entire definition of what is a public broadcaster is open to reinterpretation.
<u>Increased means of delivery</u>	<u>Increased means of delivery</u>
21. The new cable and satellite services which deliver competing channels may also enable public broadcasters to extend their signals to new audiences, either in their own country or in other countries (for example, BBC's World Service Television).	21. Such expansion will provide new revenue sources to the international service but will provide additional competition to domestic broadcasters for audience and revenue.
22. "Wireless cable" services (MDS - multi-point distribution services) are experiencing explosive growth, particularly in non-cabled cities and countries, with heavy concentration in Eastern Europe and Latin America. Such off-air retransmission systems are currently in 30 countries, a leap from four countries a year ago.	22. This trend will provide public broadcasters with new competitors, as well as potential new methods of delivery.
23. Video compression technology that will allow eight channels of programming to be transmitted on one satellite transponder is predicted to be commercially available in the United States by mid-1992. Cost savings may not immediately surface if satellite operators charge by video signal rather than transponder, but eventually compression will change the economics of satellite delivery and reduce transmission costs.	23. Public broadcasters that own their own transponder will be able to provide additional broadcast services or sell excess capacity to generate revenue. Overall, the cost savings will benefit public broadcasters but also facilitate the creation of more competing services.

GLOBAL TRENDS	IMPLICATIONS
24. Video Dial Tone services are being proposed by telephone companies in the U.S., Japan, Canada and elsewhere. Just as today's telephone network allows any telephone subscriber to reach hundreds of millions of individual numbers, video dial tone would allow a subscriber to chose between millions of programmes. The programmes would be instantly transmitted to the subscriber's terminal from programming suppliers around the world, utilizing switched digital broadband fibre networks. Such services are not likely to become viable until after the turn of the century.	24. Overall, public broadcasters could benefit from potential alternative delivery methods and any cost savings that resulted from competition. They may wish to become suppliers or programme providers for new services. However, these developments will also facilitate the creation of additional competing services.
25. The separation of transmission and programming may be the long-term impact of the above technological developments. The communications 'highways' would be owned and maintained by entities separate from programme producers or programming services.	25. Such a long-term development would see public broadcasters focused on programming a service, and buying distribution capacity on an 'as-required' basis.

BROADCASTING TRENDS SPECIFIC TO GEOGRAPIC AREAS

NORTH AMERICA

The three **commercial U.S. networks** - CBS, NBC and ABC — are in the midst of a **severe financial crisis** (for example, CBS had a 67% drop in net income in the first six months of 1991). In recognition of budget limitations, PBS and NBC News are jointly producing coverage of the Democratic and Republican conventions, the first such joint venture between public TV and a commercial network news division.

As part of **Canada's Constitutional Proposals** the Federal Government has put forward proposals for redesigning Confederation, including giving agents of provincial governments the opportunity "to evolve into full public broadcasting undertakings with varied programming". If adopted, such a proposal may require educational broadcasting services, such as TVOntario, to re-examine their mandate.

American companies are proposing to offer **direct-to-home pay-per-view television services** from high-powered satellites referred to by the broadcasting and cable industry as "death-stars" (SkyPix Corp. is forecasting the delivery of more than 200 movies a day on 80 channels to subscribers' dishes). Canadian broadcasters and the cable industry are hoping to shut out the American satellite-delivered services. Viewer's Choice Canada is offering **Canada's first pay-per-view TV service** to cable customers in Eastern Canada.

In the United States it is predicted that many US cable systems will have **80-120 channels by 1995**. Current developments in video compression could see even these numbers multiplied by a factor of up to eight. The proposed Communications Competitiveness and Infrastructure Modernization Act would support a **national wideband fibre optic network** to be in place by 2015. Both the near and long-term predictions mean new transmission possibilities for the public broadcasters as well as many new competitors.

In the United States, the Federal Communications Commission is recommending that Congress **repeal compulsory carriage and adopt retransmission consent**. If adopted, broadcasters, including PBS, would negotiate with cable systems for carriage and transmission fees. If adopted, broadcasters, including PBS, would no longer have guaranteed carriage on cable systems. They would negotiate with cable systems for carriage and transmission fees.

EUROPE

There has been a **dramatic increase in the number of domestic channels** in Western Europe, from 36 in 1980 to 68 in 1990. The number of programme hours transmitted in Europe was 120,000 in 1980, 285,000 in 1988 and is expected to reach 1,191,000 by 1994. The number of broadcasting satellites in Europe has increased from nine in 1989 to 17 in 1991. And the number of satellite broadcast channels has gone from 67 in 1989 to 138 in 1991. The commercial channels are taking an ever-greater share of the market away from the public broadcasters.

During the past decade there has been an **increase in multimedia concentration** in Western Europe that has implications for the operating environment of the public broadcasters. The trends include horizontal integration in which one company controls the same kinds of media, (such as the concentrated ownership of television in many parts of Europe) and vertical multimedia integration where one enterprise controls companies within different media categories such as magazines, radio stations and TV companies. The concentration process could lead to strong editorial control affecting the independence of the private sector that supplies programming. However, it is also argued that a level of concentration could be desirable for European industry and culture.

Public Broadcast Unions from Eastern and Western Europe are integrating, with Eastern European broadcasters receiving initial reprieve on membership fees, support for the requisite technical infrastructure and staff training. Financing will come from contributions from members and European institutions, as well as from advertising.

The state-owned broadcasters in Eastern Europe are facing major changes in their operating environment including legislative reform, the welcoming of foreign investment and the licensing of private TV and radio franchises. Some of the challenges broadcasters will face include: ending sole dependence on the government, implementing safeguards to prevent political interference, training broadcasters in journalistic standards and placing greater emphasis on regional programming and independent production companies. Budget restrictions result in low staff salaries and the loss of personnel to competitors. Creative barter arrangements are being developed for example, exchange of on site production assistance for programs.

The possibility of establishing European open learning channels is being examined through experiments with educational satellite services such as **Channel e, Eurostep and EuroPACE**. Public broadcasters may collaborate with the educational channels to provide broadcasting resources to supplement the skills of the educators and trainers who are leading the services.

ASIA - PACIFIC

The Asia-Pacific is not only spread out geographically, but it also represents a great range in terms of race, ethnic group, religion, culture and political system. This means that the **economic difference** between these countries, as well as the size of respective broadcasting stations and the content of services, are extremely varied.

Most of the broadcasting in Asia-Pacific countries has been carried out by state, or public, broadcasters. But this is changing, and in recent years, there has been a gradual increase in **commercial broadcasters** (Asia-Pacific Broadcasting Union has also opened its doors to membership by commercial broadcasters). The most notable of these has been Hong Kong's satellite broadcaster/distributor, STAR - TV, which transmitted the first "borderless broadcasts" in Asia. There has been much opposition to this on the grounds that the management of Hong Kong's local terrestrial television is being threatened. Other Asian countries also fear the possible consequences of this new arrival, of which little is known as yet. Satellite and cable television stations are looking to join ABU, but there is a general feeling that before any decision is made, the possible effects of such membership must be thoroughly explored.

Political issues are sometimes involved in the membership of ABU, the Democratic People's Republic of Korea's state broadcaster has now joined ABU -— a reflection of the political detente in the Korean Peninsula. Similarly the Mongolian state broadcaster has also joined, while it will probably take some time for Taiwan's three broadcasters to become ABU members, due to opposition from China.

JAPAN

The one hundred and fifty-six **commercial broadcasters** operating in Japan in 1990 had an estimated operating income of over 2 trillion Yen (16.33 b. U.S.$). Their profits have increased by 2.4% from 1989 to 242.4 billion Yen (1.88 b. U.S.$). Fom 1980 to 1990, the viewing audience share of NHK (at 30%) and the commercial broadcasters (at 70%) has remained stable. A high proportion of the population (87%) favor the existence of both public and private systems.

Both NHK and the commercial broadcasters have been using **direct broadcast satellite**, with 4.5 million households subscribing to NHK, and 400,000 to the commercial Japan Satellite Broadcasting. In 1992, communications satellites will also be used for broadcast.

On November 25, 1991, eight hours a day of experimental **HDTV** broadcasts will begin and several HDTV are planned for 1997, using the BS-4 satellite.

Video cassette recorders are in 70 % of the nation's households, but cable has only reached 400,000 homes.

Audience demand for programming on current events has increased from 29 % in 1976 to 44 % in 1990. There has been a corresponding decrease in demand for relaxing programming (1976 - 47 %; 1990 - 38 %).

KOREA

A **strong competition** between channels for viewership and radio audiences has resulted from the recent advent of commercial broadcasters in Korea. The accelerating of the introduction of new-media projects, including domestic CATV and multi-plex FM broadcasts from 1993, will heighten the competition further. The beginning of Direct TV Satellite Broadcasts and the appearance on the scene of the satellite Mugunghwa is foreseen for 1995. Trial satellite broadcasts in Korea of HDTV are projected for the end of the 1990's.

The Korean Broadcasting System is making preparations for trial operation of **satellite TV broadcasts** before the advent of DBS projected for 1995. It is in the process of building the required earth stations, installing facilities, and securing the necessary manpower. KBS at the same time is working on the automation of earth stations, installing facilities, and securing the necessary manpower. KBS at the same is working on the automation of earth-origin transmission and inasmuch as the 1990s will see the continued dominance of terrestrial networks.

Korean Broadcasting System is making every effort to diversify and enlarge the functions of its **local stations,** a project collateral with the on-going establishment of local political autonomy in Korea. These plans include the operator of television on a provincial level and of radio on a regional community level.

NEW ZEALAND/AUSTRALIA

Television New Zealand (TVNZ) operates two national networks, TV One and Channel 2, as the information and entertainment channels respectively. TVNZ has had extensive **interaction with broadcasters and/or governments in neighbouring Pacific Island territories**. Television New Zealand Pacific Service has been introduced to assist and participate in the establishment and/or ongoing operation of a locally-controlled television service in the client's country on the client's terms. For instance, TVNZ signed an agreement with the Cook Islands Government in 1990 to provide equipment, expertise, and programme material towards establishing a television service.

Legislative changes introduced at the end of the summer will allow **foreign ownership of the country's television and radio stations**. This would ensure the necessary conditions to sell off the commercially successful portion of TVNZ, Channel 2, an option now being considered. TV3, an independent network which commenced broadcasting in October 1989, is experiencing serious financial difficulties and has gone into receivership.

Cable networks have not made their mark in New Zealand partly because of the unregulated environment. However, three new private channels have been established on UHF for the Auckland metropolitan area: one carries CNN, one sport, and the other is a movie channel.

Australia has a well developed broadcasting system comprising commercial, national (public), and community sectors all of which are free to air. The Australian Broadcasting Corporation (ABC) and the Special Broadcasting System (SBS) are not licensed broadcasting operations but publicly funded government operations that do not come under the scrutiny of the Australian Broadcasting Tribunal. However, ABC is now up for a major **government-led evaluation** of its services and the multi-cultural SBS, now having won permission to carry advertising between programs, is being criticized by powerful ethnic community groups over the commercialisation of the service.

Australia's once financially stable commercial television system has reeled from crisis to crisis since the mid 1980s. Network Ten and Network Seven are presently in receivership and undergoing restructuring and Network Nine is slowly on its way to recovery. The Australian TV industry is facing several challenges. Prime amongst them are the introduction of **competitive pay-television services**, now being considered around much controversy, and the possible overhaul

of the whole broadcasting industry's **regulatory structure**, including the relaxation of ownership regulation and removal of other entry barriers.

AFRICA

Public broadcasting in Africa evolved out of the independence movements of the 1960s and in a situation of underdevelopment. As such, there has been a high degree of **government involvement** in the process of redirecting broadcasting systems inherited from the colonial powers. With more than 50 systems, Africa has the largest number of broadcasting entities of any region — although national broadcasting services are at various levels of development.

The training of personnel, present levels of technological capabilities and the high costs of new equipment and spares, as well as the demand for more locally produced programs have posed major challenges. As a result, television has not played as much of a prominent role as the one played by **multilingual radio broadcasting**, especially in Africa's poorer countries. Moreover, the percentage of the African population who have access to a television receiver, especially in the rural areas, is relatively low. Mainland Tanzania still does not have a television service. The Zimbabwe Broadcasting Corporation presently reaches 65 per cent of the population.

Most public broadcasters have been preoccupied with creating a **developmental role for television**. The Nigerian Television Authority has now focused its programming on the developmental needs of the nation, especially of its economy.
In a similar vein, the Zimbabwe Broadcasting Corporation was established for the purpose of informing, educating, and entertaining. The mandate of the Namibian Broadcasting Corporation incorporates as its goals national reconciliation, nation-building and economic development, with a focus toward educational programming and training.

The **Commonwealth Broadcasting Association** has been a central player in providing assistance to the nascent African broadcasting industry of the English-speaking Commonwealth. Regional cooperation and training, television development and programmes exchange, women's development in broadcasting, and exchange of technical information have been identified as priority areas.

The **European Broadcasting Union** has played a similar role for North African countries. North African countries (Egypt, Lybia, Tunisia, Algeria, and Morocco) have had quite different broadcasting histories from the countries of tropical Africa with greater access to European expertise and cross-border programming.

Discussions are under way to assess how **commercial advertising** could become a more important and effective means of financing public service broadcasting without compromising public broadcasting principles. (It is on record that most of the broadcasting organisation in Anglophone Africa which inherited the public service structure of the BBC initially resisted even the idea of limited commercialism.)

So far, the majority of African countries' broadcasting structures do not have any provision for local or private initiatives. The winds of **deregulation and localisation** of broadcasting sweeping across industrialised countries' media landscape have not yet touched the African continent. However, not all countries are served by single-channel, state-run broadcasters with limited coverage. Morocco, for instance, has recently introduced a pay-tv service which competes directly with Radiodiffusion TV Marocaine (the state-run national network) and also receives France's TV5 network; Algeria is planning to introduce a pay-tv service in the near future; while Egypt offers four channels (two of which are national) and is becoming the Arab World's leading program producer.

Although local production is also being encouraged in other parts of the continent (especially Kenya and Nigeria), most of Africa is supplied by **French networks**. Indeed, the French channel Canal Plus is expected to launch an African pay service. Transmitted by satellite and adopted terrestrial networks, it will be available in Gabon, Tunisia, Senegal, Ivory Coast and Cameroon.

In South Africa, internal reform and the **easing of political, financial and cultural isolation** are likely to have an impact on the broadcasting landscape. For several years the government controlled South African Broadcasting Corporation (SABC) provided the only service in South Africa until the arrival in 1984 of Bop-Tv (a Bophuthatsswana government-financed TV) and in 1986 M-Net, a private pay-TV channel. SABC is planning to fuse its TV2/3/4 into one channel to be sold but which might remain partly under the control of SABC.

CARIBBEAN

US satellite broadcast services are drawing viewers from public broadcasters in the English-speaking Caribbean nations and **Canadian satellite services** are providing the competition in some of the French-speaking nations. Signals are received by home antennas or as part of cable television packages. Public broadcasters are considering different forms of revenue-generation, including advertising, subsidiaries and privatisation.

SOUTH AMERICA

South America has had a tradition of **commercial broadcasting**, interlaced with some **broadcasting services offered by religious groups and educational institutions**. Brazil, for example, does not have a national public broadcasting service. A number of states in Brazil have implemented educational television systems, but their use is largely restricted to providing television-based instruction to the schools.

FINANCIAL ANALYSIS

OF PUBLIC BROADCASTING

I. As of October 20, fourteen of the participating broadcasters have responded to our financial inquiry. It seems that their financial structures are quite varied and so, simple analysis and general speculation might produce misleading conclusions. We have therefore outlined the following information as a foundation for discussion.

II. REVENUE STRUCTURES

A. Revenue sources

- 9 broadcasters are receiving fees from their audience in some form
- 7 broadcasters are supported by advertising and sponsorship
- 6 broadcasters are subsidized by the government

B. Please see "Income and Expenditure Data" chart

III. DEFICITS

A. Many broadcasters are having serious financial troubles. At present, five are incurring deficits, three are expecting deficits and the two Eastern European broadcasters are concerned about their financial future.

B. The deficit challenges of the individual broadcaster are outlined in the "Deficit Analysis".

INCOME AND EXPENDITURE DATA

BROADCASTER	GROSS REVENUE	REVENUE SOURCES*	GROSS EXPENDITURE	EXPENDITURE BREAKDOWN*
TVOntario (3/89-3/90) CANADA	79.6M $Cdn 71M $US**	85% government 7% program & support sales 4% membership contributions 3% other	N/A	56% programming 12% broadcast distribution 11% administration 9% capital equipment 7% program & support sales 3% project funding & membership activities 2% research & development
A2 (1991) **FR3** (1991) **A2/FR3** (1991) FRANCE	3.503M F after tax 628M $US** 3.538M F after tax 634M $US** 7.041M F after tax 1.262M $US**	50% license fees 43% commercial activities 5% gov't. resources 2% other income 80% license fees 15% commercial activities 3% other income 2% gov't. resources 65% license fees 29% commercial activities 4% gov't. resources 2% other income	3.798MF 681M $7S** 3.793MF 680M $US** 7.591MF 1.360M $US	N/A N/A N/A
ARD (1989) GERMANY	5.666M DM 3.476M $US**	65% license fees 22% advertising 13% other	5.772MDM 3.541M $US**	N/A
MTV HUNGARY	N/A	license fees state funding advertising	N/A	N/A
RTE IRELAND	100M IR £ 164M $US**	48% license fees 48% advertising 4% other	N/A	49% production 19% radio & orchestras 9% network & engineering 9% central services 6% news

* In some cases, percentages and figures are calculated on a rough basis.
** Exchange rates as of November 4, 1991.

INCOME AND EXPENDITURE DATA

BROADCASTER	GROSS REVENUE	REVENUE SOURCES*		GROSS EXPENDITURE	EXPENDITURE BREAKDOWN*	
NHK	542.7B Y	92%	receiving fees	486.9B Y	68%	domestic broadcasting
(fiscal 1991)	4.210M $US**	8%	other income	3.777M $US**	15%	processing of receiving contracts & collection of receiving fees
JAPAN					6%	management of operations
					4%	payment of interest on loans, etc.
					3%	surveys & research for progress in broadcasting
					1%	overseas broadcasting services-radio
					1%	public relations activities
KBS	65M $US	70%	advertising	N/A	40%	production
KOREA		30%	license fees		37%	operations
					20%	other
					3%	research
RTM	300M	54%	commercials	N/A	26%	production
MALAYSIA	$Malaysia	46%	gov't. grant		24%	administration
	109M $US**				20%	program procurement
NBC	17.1M $US		OPERATIONAL	21.1M $US		OPERATIONAL
NAMIBIA	(operational)	79.9%	government subsidy		45.5%	programme service
	2.2M $US	9.3%	advertisement		10.5%	news service
	(capital)	6.7%	licence fees		15.3%	central administration
		2.0%	sponsorships		13.0%	technical service
		1.5%	interest			CAPITAL
		0.6%	sundry income		100%	construction of transmitters, station sites, buildings, etc.
			CAPITAL			
		100%	government subsidy			
NOT	23M $US		gov't license fees	N/A	50%	production
NETHERLANDS					42%	administration
					4%	publicity
					4%	research
PRT	170M $US	72%	subscription fees	N/A	36%	broadcasting equipment, etc.
POLAND		14%	advertising & other			
		4%	gov't. grants			

* In some cases, percentages and figures are calculated on a rough basis.
** Exchange rates as of November 4, 1991.

INCOME AND EXPENDITURE DATA

BROADCASTER	GROSS REVENUE	REVENUE SOURCES*		GROSS EXPENDITURE	EXPENDITURE BREAKDOWN*	
RTVE	156,000M P	93%	advertising	176,000M P	N/A	
(1990)	1.518M $US**	5%	financial incomes	1.712M $US**		
SPAIN		1%	program sales			
		1%	other			
BBC	1,380M £	95%	license fees	N/A	68%	television
(3/90-3/91)	2.456M $US**	5%	commercial activities		25%	radio
UNITED					5%	license fees
KINGDOM					2%	transmission & distribution
PBS	123.1M $US	86%	member stations	N/A	76%	program acquisition & distribution
(7/90-6/91)		13%	self-supporting services			
Public TV	1.23B $US	21%	subscribers	N/A		
(6/89-6/90)		19%	state gov't.			
U.S.		16%	businesses			
		14%	Corp. for Public Broadcasting (TV)			
		8%	all others			
		6%	state colleges			
		5%	foundations			
		3%	local gov't.			
		3%	Corp. for Public Broadcasting (NEA, NEH, etc.)			
		2%	private colleges			
		2%	auctions			
		1%	other public colleges			

* In some cases, percentages and figures are calculated on a rough basis.

** Exchange rates as of November 4, 1991.

DEFICIT ANALYSIS

BBC

The annual increase in the BBC's licensing fee over the next 4 years will be linked to the Retail Price Index (RPI) inflation index. Broadcasting inflation runs at a higher rate than the RPI, so this linkage represents an effective reduction in license fee income of approximately 2-3% per annum, which will be compensated by internal economies and, it is hoped, an increase in revenues from commercial activities.

A2, FR3, A2/FR3:

Not available.

ARD

An increase of the license fee as of 1/1/92 is expected, which should balance the deficit for some time. Other plans for deficit management include closer cooperation between German stations, extended prime time advertising, strict cost controlling and opening of cultural programs to sponsors and underwriters.

NOT

At present, there is no deficit, but rather a strong financial reserve. A deficit is not foreseen in the upcoming years.

RTE

RTE is attempting to absorb as much of the financial impact of the deficit without reflecting that in their program service. However, the broadcasting legislation changes of 1990 have very serious implications for the future and unless they are substantially altered, it will be difficult to avoid a deficit over the next number of years without either substantial cutbacks in programming or substantial reductions in staff which in turn will impact programming capacity.

RTVE

Not available.

PRT
No deficit is foreseen at this time.

MTV
Options to develop income sources include limited federal funding and advertising. The preferable model would be to set up a public television corporation that owns itself. An enterprise company could then be added, so that both public service and income generation could be combined.

TVOntario
No accumulated deficit and none foreseen.

PBS
Not available.

KBS
Annual KBS budgets are formulated so as to be commensurate with anticipated revenue. Any shortfalls that arise are covered by the government.

RTM
No financial deficit at this time.

NHK
In order to best manage the deficit, NHK plans to promote effective operation through internal affairs, such as review of organization and staff structure, and strengthened cooperation with overseas broadcasters. NHK will also attempt to increase ancillary revenues through ancillary use of programming and multi-media businesses.

NBC
Not available.

MISSION AND PURPOSE OF PUBLIC BROADCASTING

This section presents information in four parts:

- the **purpose of public broadcasting** — this was compiled from participants' responses to a pre-symposium questionnaire and provides an insight into the purpose of public broadcasting as distinct from commercial broadcasting;
- the **possibilities for a statement of shared mission and purpose** — a working document designed to support the development of this statement; a rationale and a list of principles of public broadcasting are included;
- a **synthesis of mission statements of public broadcasting** — provides an overview of how public broadcasters worldwide have expressed their mandates;
- a **list of abbreviations** — serves to define the initials, abbreviations or accronyms of public broadcasters and related organizations.

This section provides the information that will support one of the conference's major agenda items: the development of a statement of shared mission and purpose for public broadcasting.

THE PURPOSE OF PUBLIC BROADCASTING

PBI PARTICIPANTS' VIEWPOINTS

In response to queries by the conference organizers, the participants provided their views on the purpose of public broadcasting as distinct from commercial broadcasting.

The participants' thoughts on the purpose of public broadcasting which were received in writing and by telephone are first summarized then are reproduced in their entirety.

Purpose of public broadcasting

To serve and to be accountable to the community

- Public broadcasting provides programming that is relevant to lives of viewers.
- Programming is aimed at the audience as a community and not as undifferentiated consumers.
- Programmes and services respond to a range of tastes, needs and interests in community.
- Public broadcasting has a social role, for example it can help foster the means of domestic and international problem solving.
- Public broadcasting is accountable to the community, not shareholders, the State, or Government.

To contribute to national identity

- Public broadcasting contributes to the development of national or regional culture, identity, and a sense of community.

To provide quality and diverse programming

- Public broadcasting has the ability to narrowcast, for example to minorities, special interest groups, for education, etc., and not to target mass audience exclusively.
- Public broadcasters must continue to contribute to quality inventory and services, in terms of volume and diversity.
- Programming covers information, culture, education, and entertainment.

Public broadcasters are **not influenced by commercial purposes**, which means that public broadcasers are also programming for smaller audiences (educational, cultural programmes, minorities, etc.) *NOT (correspondence)*

...in a world which seems not to have a great deal of patience for philosophical principles...one of the issues which the PBI might usefully address is the way in which we articulate our case...

Essentially the distinct purpose of public broadcasters is to provide a programme service **relevant to the lives of the community** in which the public broadcaster is placed. That involves broadcasting to the **audience as a community rather than as consumers**, it involves recognising **all the elements that go to make up the audience** rather than seeing it as an undifferentiated whole, it requires being relevant to the lives of the people to whom one is broadcasting and it involves a **recognition and an awareness of the social role of broadcasting** in any community.

The breadth of this range of purposes and responsibilities of themselves distinguish public broadcasters from private but perhaps, most fundamentally, is that public broadcasters while having to survive economically **do not rely on commercial criteria as the sole determinant** of what they do. A corollary of this is that public service broadcasting owes its main responsibility, not to shareholders, not to the State, nor even to the Government which licenses broadcasting and controls the level of finance available to the broadcasting organisations: the main focus of public service broadcasting is the **wider community** of which the State is the political embodiment and within which the broadcasting organisations operate.

The other elements which characterise public broadcasting are that it provides in its schedules worthwhile programmes which appeal to the **widest range of tastes, interests and needs.** It caters to the best of its ability to **minority groups.** In addition, and as indicated earlier, public service broadcasting has as a major aim the support and **development** of its audience's **national or regional identity** and their **sense of community**. *RTE (correspondence)*

PBS...Provides **quality TV programming and related services** to 341 noncommercial stations serving the United States, Puerto Rico, the Virgin Islands, Guam and Samoa.

National Program Service — quality children's cultural, educational, news and public affairs, science and nature, fundraising, and skills programs.

Adult learning service — a partnership, involving public television stations and more than 1,800 colleges and universities, offering college-credit TV courses to over 265,000 students each academic year.

Elementary/Secondary Service — quality instructional programs and related materials for classroom use in grades K-12; national advocacy and leadership for the use of learning technologies in elementary and secondary schools.

Programs are obtained from many sources, including public TV stations, independent producers, and TV systems and program distributors from around the world. PBS does not produce programs. *PBS (from a promotional document, Facts About PBS)*

The public has to and wants to take part in the competition [with commercial broadcasting; issue arising from the discussion of a new broadcating bill]. The only chance is to have a **strong broadcasting law.**

In Europe, the public and commercial channels are much closer than they were five years ago. More public programs are shown by commercial broadcasting and vice versa. This mixing could be beneficial as the audience needs public service television and the commercial programs in public service television can enhance our audiences.

We are concerned about fully commercial channels which we see as dangerous since they don't pay any attention to **national culture**. *MTV (telephone conversation)*

Mission: The NBC is an autonomous public broadcasting service with **a role to inform, educate and entertain** by means of radio and television programmes for the people of Namibia in order to **promote national unity and development**. *NBC (from a strategic planning document)*

Serving the **general public including special interest groups** with **information, entertainment, culture and service programs**. One of the main purposes is to **integrate society** and to foster **understanding for the needs and means of domestic and international problem solving**. Public broadcasting is a non-profit undertaking. Private broadcasting is a business heading for a maximal profit. *ARD (correspondence)*

Public broadcasters must respond, above all, to the **varied expectations of the audience**.

Their role, clearly is to provide **programming that is not aired by commercial networks or that is aired at inconvenient times**.

As generalists, public broadcasters must broaden and improve **the scope of their inventory**.

Public broadcasters must provide **diffferent and more diverse programming** given that their **financing is not conditional on viewing rates**. A2/FR3 must also benefit as much as possible from its membership in the public audiovisual group which includes Radio France, INA, SFP, and La SEPT.

Finally, public broadcasting must reclaim its position as a leader in **audiovisual development**. A2/FR3 must respond to traditional industrial demands but must also ensure, through selective **choices of partners and support**, the future of its investments in new productions and reconcile its development policy to the recent restructuring. *A2/FR3 (from a strategic planning document)*

NHK considers as its most important mission the secure provision of **quality and diversified broadcasting**, covering all categories from **news and current affairs to entertainment**.

From now on, a multi-media and multi-channel age will advance, which will consequently promote the principle of **competition**. In such circumstances, commercial broadcasting, which is based on revenue such as advertising sales of subscription fees (that are in turn, based on market principles), is sure to put emphasis on audience rates in order to increase their profit. On the other hand, NHK, which is legally guaranteed of its **independence** and is financially based on receiver's fees paid by the public, **must contribute to public interests**. This can be achieved through **quality broadcasting** which is **not ruled by viewing rates** and which provides information that is **indispensible to people's lives**. *NHK (correspondence)*

POSSIBILITIES FOR A STATEMENT OF SHARED MISSION AND PURPOSE

INTRODUCTION

This document has been prepared to support one of the conference's major agenda items: the development of a statement of shared mission and purpose for public broadcasting. It contains the rationale for a statement of shared mission and purpose and a list of principles of public broadcasting on which to base such a statement.

This information should assist conference participants in discussing the elements that might be emphasized or modified. Ultimately, agreement will be sought on a statement of shared mission and purpose for public broadcasting worldwide to which those present can formally support.

RATIONALE FOR A STATEMENT OF SHARED MISSION AND PURPOSE

A statement of shared mission and purpose is both philosophically and strategically important for public broadcasters. By endorsing such a statement, public broadcasters will reaffirm the vision that we share. In confirming the similarity of our goals for public broadcasting within our own jurisdictions, we will recognize that we are linked internationally by common values and a common purpose. Furthermore, we as public broadcasters will realize the extent to which our goals can be achieved through mutual support and cooperation.

The Chief Executive Officers or their surrogates will be committing to a mission that can only be achieved through the programmers and producers.

The statement is the assurance that within each organization and among us as a group, all possible means will be provided by senior management to support the quality and diversity of programming that distinguishes public broadcasting.

PRINCIPLES OF PUBLIC BROADCASTING

The list of principles presented below is derived from the mandates of individual public broadcasters and from the analysis of the role of public broadcasting by various writers.

The wording of the principles is deliberately simple to help focus discussion on concepts. Examples of how some public broadcasters have chosen to express these concepts are provided in the next document in this section: *Synthesis of Mission Statements of Public Broadcasters.*

Service and Societal Principles

Public broadcasting

1. is accountable to the community — be it a regional or national constituency — and strives to serve all individuals and the groups that make up the community.

2. contributes to the individual's sense of belonging to the community and in doing so, strengthens regional or national identity especially through the promotion and encouragement of indigenous culture(s) and language(s).

3. cultivates its relationship with the community as this relationship is the basis for determining policy and programming directions and for measuring the effectiveness of policies and programs.

4. reflects societal diversity in its programming, its employment practices, and in its community relations. Societal diversity is defined broadly to include multicultural, multiracial, and aboriginal populations and other elements such as age, gender, and physical and mental challenges.

5. analyses societal concerns and interprets the rapid changes operating in society in terms of their effects on individuals and groups.

6. aims to provide for the community, an alternative to commercial broadcasting.

Programming Principles

Public broadcasting

1. treats viewers and listeners as citizens with a full range of needs, tastes, and interests rather than as potential purchasers of consumer products.

2. responds to a broad range of programming expectations of the community with diverse programming covering news and information, culture, education, and entertainment.

3. clearly identifies its programming objectives in order to engage the audience.

4. actively involves the viewers and listeners by inviting from them assessments and comments on programming.

5. in maintaining editorial integrity and independence from political and advertising influences, stresses objectivity, balance, and fairness.

6. adheres to values of democracy and pluralism and promotes social and environmental responsiblity, international peace, and understanding.

7. allows no programming that violates general moral standards, for example, no programming that is pornographic or that glorifies or sanitizes violence.

8. allows no programming that is categorically unsuitable for children or adolescents during certain time periods.

9. supports life long education both formally and informally with programming aimed at learners and teachers.

10. enhances the effectiveness of its programs through the use of multi-media.

Research and Development Principles

Public broadcasting

1. endeavours to be aware of the various environments in which it must operate including the economic, political, natural, demographic, broadcast, educational, and technological environments.

2. with respect to broadcast, educational, and telecommunications technologies, strives to be aware of technological developments and to experiment with them to continue to improve the effectiveness of its programs and services.

3. furthers the field of public broadcasting through the sharing of research, the exchange of ideas and concepts.

Organizational Principles

Public broadcasting

1. defines success and quality in terms of the effectiveness of its programs in meeting their objectives as determined by audience reaction.

2. is willing to cooperate and to embark on collaborative ventures. Priority is placed on supporting regional and national institutions and production houses.

3. trains its staff formally and informally to maintain personnel that is conversant with new technological developments and is able to recognize and therefore respond to the needs of a changing society.

4. strives to secure long-term funding from diverse sources including general revenues, non-commercial, foundations, etc.

5. further to its principle of accountability to the community, operates independently of governments.

International Cooperation Principles

Public broadcasters

1. while promoting public broadcasting in their own jurisdictions, share an understanding of the value and role of public broadcasting within society on a global scale.

2. are committed to strenghtening public broadcasting worldwide through concerted actions aimed at alerting the public, policy makers, and potential funders of the need for public broadcasting.

3. are also committed to developing programming and services for international audiences through coventures and coproductions.

A SYNTHESIS OF MISSION STATEMENTS OF PUBLIC BROADCASTERS

This document's intent is to provide an overview of the mission statements of public broadcasters worldwide — the commonalities, the differences, and the way they reflect the cultures they serve. The term 'mission' has been chosen to encompass the various statements of principles, mandate, tasks, obligation or duty put forward by public broadcasters.

Legislation, corporate plans, promotional documents, and the works of various authors examining the field of public broadcasting are the basis for this document. The degree of detail varies according to the source. Also, the mandates of several public broadcasters are evolving and therefore, this document does not necessarily provide information on the most recent changes.

This synthesis of the missions of 41 public broadcasters presents not only how we each respond to and reflect our cultures and our nations but also how much we share in terms of the beliefs and principles we hold in common, and how these can form the basis of our working together.

AUSTRALIA

ABC
Australian Broadcasting Corporation

Roles and principles:

- to serve the community
- national service contributing to sense of national identity
- provision of a forum for challenging and reassessing social values in the context of Australia's dynamic pluralist society
- reflection of the reality of Australia's multicultural, multiracial, and Aboriginal populations
- promotion of understanding of Australian issues and people as well as those of other nations and of the place of Australia on the international scene
- presentation of objective and balanced information and news
- facilitation of public debate
- promotion of democratic values
- development of analytical skills in viewers
- diversity in programming
- defence and promotion of Australian culture and expression

- provision of an alternative to commercial broadcasters
- willingness to be increasingly involved in the development of domestic arts, for example, ABC is a patron of Australian musicians and composers
- production of high quality programs both technically and in terms of content; ABC considers itself a leader in Australian broadcasting especially in terms of innovation and experimentation

Other elements of interest:
- no advertising
- geographic and gender representation on governing body
- educational programming for children and schools
- ABC has strong interest in becoming more involved in adult education ventures in 1992, including adult literacy, open learning, and industry training programs

SBS
Special Broadcasting Service

Mission statement:
- The SBS's mission is to contribute to a more cohesive, equitable and harmonious Australian society by providing an innovative and quality multilingual and multicultural radio and television service which depicts the diverse reality of Australia's multicultural society and meets the needs of Australians of all origins and backgrounds.

The ten key objectives of the SBS:
The SBS exists to provide informative, entertaining and innovative television and radio programs to the Australian community which will:
- play a dynamic role in reflecting, reshaping and modernising Australia's image of itself, including improving the understanding of the evolving institutional structures and traditions within Australia;
- help Australians better understand, accept, and value the cultural and linguistic diversity of Australian society;
- counter prejudice and misunderstanding and promote access and equity in terms of the right to apply for services, entitlements and benefits, and the right to equality of outcome which ensures that disadvantaged groups many benefit form society's resources;
- increase Australians' awareness of the world by providing an international and regional perspective to the production and purchase of program material within the SBS's editorial framework and multicultural purpose; and
- influence the diversity of the Australian broadcasting system.

The SBS will be unable to achieve all of this unless more people listen to and watch it. In order for this to occur the SBS needs to:
- increase the number of households able to receive the SBS's television and radio programs; and
- among people able to receive the SBS, increase the number who do watch SBS TV and listen to SBS Radio.

In order for the SBS to provide the type of programming set out above, and to deliver it to increasing numbers of people, it will need to:
- work to ensure an adequate funding base for the effective operation of the organisation, including undertaking a range of self-help initiatives together with an integrated approach to marketing;
- provide a challenging and satisfying work environment which attracts, retains and rewards people in the organisation by acknowledging their skills and efforts, encouraging professionalism and providing them with appropriate training and development opportunities; and
- ensure the effective, efficient, and accountable use ot the SBS's resources.

Other elements of interest:
- no advertising
- 50% of programming is in English
- audience research: quantitative and qualitative evaluations of SBS performance

AUSTRIA

ORF
Osterreichischer Rundfunk Fernsehen

Obligations:
- to provide comprehensive information about all important issues in politics, economics, culture and sport
- to contribute to the instruction of the people and youth with special attention to the promotion of in-school and adult education, and to the fostering of people's understanding of all aspects of community and democratic life
- to promote the arts and sciences
- to provide entertainment of high quality and standards
- to take into account in the fulfilment of its public duties, and on the basis of the Austrian constitutional regulations, the Federal structure of the State, by giving equal treatment to all the regions

- to offer a service of high quality

Broadcasting Law, 1984, Art. 2

Other elements of interest:

- advertising and sponsorships
- licence fees
- one of the ORF's supervisory bodies consists of 35 individuals which represent "all levels and facets of Austrian life" including specific areas of interest such as sport and art.
- advisory boards of subject-related experts such as teachers, Ministry of Education personnel
- print support and videotapes available for schools
- coproductions with outside firms and with other broadcasters, eg., with German broadcasters for continuing and distance education involving television, print, and teaching sessions
- audience research for ratings and other studies

BELGIUM

RTBF

Radio-Télévision belge de la Communauté française

Requirements:

- to organise its programme schedules in such a way that it ensures the fulfilment of its mission to provide information, cultural development, continuing education, and entertainment. It must give priority to the cultural heritage of the French community in Belgium as well as the heritage of the international French language community; as such it should maintain privileged working relationships with foreign French language broadcasters.

- to provide fair opportunity for the works of artists and authors of that community, and the cultural heritage of the international French speaking community; for this purpose it shall maintain special collaborative links with foreign French language organizations.

Decree, 1977, Art. 2 and Amendment, 1983

Other elements of interest:

- advertising
- objectivity in information programs and balance in representing different ideological trends
- advisory councils to ensure public and regional participation
- decentralization of services and production (5 regional centres)
- educational programming for children, schools, adult education, and the general public

- print and videotape support
- audio-cassettes and slides produced
- audience research for ratings and other studies

BRT
Belgische Radio en Televisie

Obligations:
- broadcasts must be impartial and without preliminary government censorship
- legal obligation to broadcast government announcements and "guest programs" from political parties, labour union and employees' associations
- must cover a spectrum of religious beliefs and philosophical convictions
- programming focuses on news, current affairs, magazine programs, drama, entertainment, youth and children
- must not broadcast programs "contrary to laws, public interest, public order or decency or constituting an insult to a foreign state or an individual's private convictions"

Other elements of interest:
- no advertising or sponsorships
- educational programming for children, schools, adult education, distance education, and the general public
- advisory board for school and continuing education programming
- print and videotape support
- computer software produced
- audience research for ratings and other studies

CANADA

CBC
Canadian Broadcasting Corporation

Aims:
- to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada
- to encourage the development of Canadian expression by providing a wide range of programming that reflects Canadian attitudes, opinions, ideas, values and artistic creativity, by displaying Canadian talent in entertainment programming and by offering information

and analysis concerning Canada and other countries from a Canadian point of view
- through its programming and the employment opportunities arising out its operations, to serve the needs and interests, and to reflect the circumstances and aspirations, of Canadian men, women and children, including equal rights, the linguistic duality and multicultural and multiracial nature of Canadian society and the special place of aboriginal peoples within that society,
- to be readily adaptable to scientific and technological change

Programming should:
- be varied and comprehensive, providing a balance of information, enlightenment and entertainment for men, women and children of all ages, interests and tastes
- be drawn from local, regional, national and international sources
- include educational and community programs
- provide a reasonable opportunity for the public to be exposed to the expression of differing views on matters of public concern
- contribute to shared national consciousness and identity
- reflect the multicultral and multiracial nature of Canada
- be innovative and be complementary to the programming provided for mass audiences
- cater to tastes and interests not adequately provided for by the programming provided for mass audiences, and include programming devoted to culture and the arts

Statutes of Canada. Bill C-40, 1991

Other elements of interest:
- advertising
- two networks, one broadcasting in English, the other in French
- Canadian content quotas

TVOntario

Mission is to:
- encourage learning and understanding
- extend opportunities for individual growth
- help Ontarians develop the skills they require to successfully participate and compete in a world of rapid change and global challenge

By
- providing quality educational television programming services in English and French, using television and other communications technologies.

Areas of Emphasis:

- produce and distribute the best possible educational and cultural television programming, support materials, and related services
- respond to skills training needs of Ontarians, in particular by creating and delivering skills training systems in partnership with business, industry, labour and the existing education and training systems
- explore the use of new and interactive technologies for educational purposes and which are consistent with TVOntario's commitment to maximize the educational effectiveness of its learning materials
- continue to improve TVOntario's reflection of the societal diversity of Ontario in its programming, its employment practices, and in its community relations
- extend and enhance provincial, national and international alliances which increase TVOntario's capacity to innovate, adapt to, influence and survive within the changing broadcast and educational environments, and thus better serve the social and intellectual expectations of the people of Ontario
- conduct and apply research that increases TVOntario's capacity to respond effectively to changing external environments and that improves the effectiveness of our programs and services
- continue to improve TVOntario's financial position through increased base funding and other support from governments, supplemented by increased net revenues and enhanced purchasing power
- continue to improve TVOntario's internal operations and accountability processes at all levels of the organiation, and maintain a balanced budget

Other elements of interest:

- sponsorships
- no advertising
- English and French language broadcasts
- advisory councils
- conditions of licence: broadcasting a minimum of 70% Canadian content programming and adherence to the Canadian Association of Broadcasters self-regulatory guidelines on sex-role stereotyping.

CYPRUS

CyBC
Cyprus Broadcasting Corporation

The Corporation is required:
- to broadcast services with impartial regard to the interests and susceptibilities of the different communities and with due regard to the interests of minority communities in the country
- to operate the broadcasting services in the Greek, Turkish and English languages and in any other languages at its discretion, and to secure a fair balance between these languages in the programme schedules
- to provide a general news service in the Greek, Turkish and English languages. It may also provide additional news services in Greek and Turkish languages devoted to matters of particular interest to the communities concerned
- the corporation is obliged to appoint a Greek Programme Advisory Committee and a Turkish Programme Advisory Committee, to advise the Corporation on matters concerning the content of programmes broadcast in Greek or Turkish respectively

Cyprus National Broadcasting Corporation Law 1986 and amendment of 1987, Art.19(1),19(2), 20(1) and 21

Other element of interest:
- advertising

DENMARK

DR
Danmarks Radio

In the planning of programmes,
- special importance will be attached to the freedom of information and freedom of speech. The service will endeavour to provide quality, diversity and variety. In the dissemination of news, importance will be attached to objectivity and impartiality.

Radio and Television Broadcasting Act 1973 and 1987 Amendment

Other elements of interest:
- no advertising
- licence fees
- news and information, art and entertainment
- County Programme Advisory Committees to monitor regional programming

- audience research: ratings and other studies
- educational programming for the general public and for adult target groups
- videotape and print support

FINLAND

YLE
OY Yleisradio Ab

According to the operation licence:
- YLE programmes must offer variety in terms of content and presentation. They must be relevant and impartial and also contain suitable kinds of entertainment. Efforts must be made to promote public eduation and to provide useful information and news. Care should also be taken not to infringe anybody's rights.

Interpretation by YLE:
- to provide a view of the world based on accurate information and facts
- to provide the spectrum of viewpoints on world issues (it is not the function of YLE to mould public opinion)
- to promote and strengthen basic social and human values such as democracy, freedom of speech, human rights, and tolerance of minorities, ethical views of life and healthy ways of life
- to give a pluralist view of life and present both the positive achievements and negative aspects of Finnish society in a factual manner

Deed of Association of Oy Yleisradio Ab confirmed by the Ministry of Trade 1934, amended 1944, 1945, 1949, 1961 and 1965, Responsibility Act for Broadcasting, 1971

Other elements of interest:
- no advertising
- licence fees
- YLE must represent Finnish broadcasting activity and interests internationally
- develop broadcasting in general
- provide news and information about national and international issues
- provide suitable entertainment
- broadcasts in Finnish and Swedish
- advisory councils for educational programming

- educational programming for schools, general public, and adult target groups
- videotape and print supoprt
- computer software development
- research: audience research (ratings) and other research conducted in house or commissioned

FRANCE

TV5

Consortium of TF1 , RTBF, Antenne 2, FR3, SSR, and Consortium de Télévision Québec-Canada

Mandate:

- promote the regional and national diversities of French culture through permanent cooperation between public broadcasters of French speaking countries

Other elements of interest:

- no advertising
- sponsorships

Antenne 2/FR3 (Joint presidency)

FR3: Société Nationale de Programmes France Régions 3

- A2/FR3 modelled on BBC1 and BBC2

A2 aims:

- enrichment of French cultural heritage and language
- provide general information, culture, and entertainment as well as educational and religious programming
- focus on wildlife and broad geo-political issues
- family audience targeted
- competition with TF1 with light entertainment, drama and téléromans

FR3 aims

- centrepiece is regional news and information
- provide broad program mix with emphasis on drama and cultural programs for minority groups
- focus on science, technology, travels
- has permanent correspondents in the regions; this is unique in French broadcasting

Other elements of interest:
- advertising
- licence fees
- co-productions
- French and EEC content quotas
- educational programming for youth at home and at school (with collaboration from the Centre national de documentation pédagogique) and formal and informal educational progarmming for adults

La SEPT
Société Européenne de Programmes de Télévision

- pan European company with service to French, German, Belgian, Polish, and Swiss audiences
- involved in co-productions with FR3 and other independents
- drama, films, youth programming, documentaries, arts

Other elements of interest:
- no advertising
- sponsorships
- licence fees
- about 40 languages broadcast with subtitles
- French and EEC content quotas

GERMANY

Public Broadcasting in Germany

Goals:
- to serve democracy and the cultural life of the nation
- truth, comprehensive and impartial reporting and dissemination of opinions
- contribution to education (support for curricula) and entertainment
- regard for democracy, human dignity, religious and ideological convictions
- no programming that glorifies violence or flagrant violation of general moral standards; no violence or sanitizing of violence and no pornography or programs dangerous to children or adolescents are allowed
- reflect cultural and regional diversity

ARD
Arbeits Gemeinschaft der Offentlichrechtlichen Rundfunk Anstaltender Bundesrepublik Deutschland

Obligations of the BR- Bayerischer Rundfunk (one of the nine member stations):

- to serve the ends of education, information and entertainment. They shall be borne by a democratic spirit, a sense of cultural responsibility, humanity and objectivity and shall take due account of the uniqueness of Bavaria

Law governing the estalishment and functions of the BR 1948, last ammended, 1978, Art. 4(1)

Obligations of the WDR - Westdeutcher Rundfunk

- WDR shall maintain its broadcasts within the framework of constitutional good order. It shall take ideological, academic/scientific and artistic factors into account. The moral and religious convictions of the populations shall be respected. The ethnic structure of the transmission region shall be duly represented. Broadcast of news must be general, independent, and objective. Westdeutscher Rundfunk shall promote international understanding, propagate peace and social justice, defend democratic freedoms and be committed to the truth only.

Law governing the establishment and functions of the WDR 1954 , last ammended, 1971, Art.4

- help establish equality of men and women

Other elements of interest:

- advertising
- licence fees
- coproductions (under ZDF stewardship, the European Co-Production Association was founded in 1986 with Channel 4, RQI, A2, Orf, RTVE, and SRG/SSR)
- BR has a 50 member Broadcasting Council to advise the Director General in all matters, particularly planning and programming content

ZDF
Zweites Deutsches Fernsehen

Obligations:
- the Corporation shall give television viewers in all of Germany an objective overall view of world events and, in particular, a comprehensive account of realities in Germany. Above all, these programmes must serve the causes of reunification of Germany in peace and freedom and of understanding among nations.
- the Corporations is also empowered to commission, acquire and exchange programs, and establish cooperative links with the First Television Channel (ARD) in order to ensure that television viewers in the Federal Republic of Germany can choose between two schedules of different content.

States Treaty of 1961 and the Statute of 1962 amended in 1976, Art.2, 22(2), and 22(4)

Other elements of interest:
- advertising
- licence fees

GREECE

ERT
Elliniki Radiophonia Tileorassi SA

- responsible to "organize, exploit and develop television broadcasting"
- ERT-AGE responsible for the Greek Audio-Visual Institute (a centre devoted to media development)

1987 Act no. 1730 on Greek Radio and Television and 1988 Presidential decree No. 25

Other elements of interest:
- advertising
- licence fees
- the Representative Assembly of Social Control of Viewers and Listeners and the National Committee for Radio and Television have the tasks of ensuring freedom of expression and independence, maintaining high standards of journalism and promoting radio and television programs according to the Greek Constitution
- one of the radio stations broadcasts in sixteen different languages including Italian, English, French, Russian and Turkish.

HUNGARY

MTV
Magyar Television

A new broadcast law is currently being debated.
- issues include
  - autonomy of the public broadcaster (redefining the nature of the relationship between public broadcasting and the government), and
  - the degree of to which commercial and market force policies will be adopted by public broadcasting

A 1974 decree stated the following programming policies
- Radio has the obligation of participating in the responsible propagation of the policies enunciated by the Hungarian People's Republic.
- Broadcasting must provide rapid and accurate newcasting
- The medium must satisfy the desire for popular educational and cultural development on a high level
- Broadcasting must provide programming supportive of the creative use of leisure time.

Other elements of interest:
- willingness to cooperate

ICELAND

RUV
Rikisutvarpid

Duties and obligations:
- The State Broadcasting Service shall emphasize the cultivation of the Icelandic language, and the history and cultural heritage of the nation (...)It shall broadcast varied entertainment features to suit people of all ages. It shall in particular take care to offer varied material suitable for children, both on sound broadcast and television.

- The State Broadcasting Service shall broadcast material in the field of arts and literature, science and history as well as music. It shall provide general instruction and produce independent programme features concerning Iceland or Icelanders. the broadcasting material shall take due account of the varied aspects of Icelandic national life (...)

- The State Broadcasting Service may enter collaborative agreements with other parties in the production of programmes and broadcasting.

- The State Broadcasting Service shall pursue a policy of acquiring facilities for the production of programmes and sound broadcasting in all the constituencies of the country.

- The State Broadcasting Service shall maintain educational programmes in co-operation with the education authorities for which appropriations shall be allocated in the State Budget (...)

- (...)The production of programme material may take place in the departments themselves or outside them (...) The greatest effort shall be made to ensure the maximum proportion of Icelandic material in the programmes and in the production thereof, with the aim of reaching the best possible results.

Broadcasting Act, 27th June 1985 - in force until January 1989

The Cultural Fund for Broadcasting Services:
- revenue derived from 10% levy on the rates for advertising
- purpose is to provide an allocation for the furtherance of productions of Icelandic programme material, such as may encourage culture and education

Broadcasting Act, 1985 and Regulations for the Cultural Fund of Broadcasting Stations, 1986

IRELAND

RTE
Radio Telefis Éireann

In performing its functions, the Authority known as Radio Telefis Éireann
- shall bear constantly in mind the national aims of restoring the Irish language and preserving and developing the national culture and shall endeavour to promote the attainment of these aims

Broadcasting Act, 1960, Art. 17

An amendment in 1966 includes as **main principles:**
- the need to work in favour of peace and understanding
- the defence and promotion of Irish culture
- the promotion of democratic values

- developing public awareness of the values of other countries, especially those which are members of the European Economic Community.

The cultural principles established for RTE are expressed as follows:
- the Authority shall be responsive to the interests and concerns of the whole community, be mindful of the need for understanding and peace within the whole island of Ireland, ensure that programmes reflect the varied elements which make up the culture of the people of the whole island of Ireland, and have special regard for the elements which distinguish that culture and in particular the Irish language.
- the Authority shall have regard to the need for the formation of the public awareness and understanding of the values and tradition of countries other than the State, including in particular those of such countries which are members of the European Economic Community

McCavitt (1981) states that under the *Broadcasting Authority Act of 1960* and subsequent amending legislation, RTE is required to be
- impartial and objective in its presentation of news and current events
- have regard for the privacy of the individual, and
- refrain from broadcasting any matter which may reasonably be regarded as being likely to promote or incite crime, or as tending to undermine the authority of the state.

Other elements of interest:
- advertising
- licence fees
- advisory committees

ITALY

RAI
Radiotelevisione Italiana

General principles:
- Independence of viewpoint, objectivity of reporting, and sensitivity to variations of political and cultural expression while at the same time respecting constitutionally guaranteed civil liberties
- aim to broaden citizen's participation in public life and to contribute to Italy's social and cultural development
- cultural pluralism (right of access: access to political parties and groups, representatives of local and regional interests, national trade unions, churches, political organizations, cultural and political

associations, representatives of cooperative organizations, ethnic and linguistic groups, etc.)
  - plurality of opinion and political and cultural diversity
  - informative, cultural and social relevance of the programmes proposed by the groups demanding access time
  - diversity of program content and schedule
- regional cultural and linguistic pluralism
  - decentralization of production to regions
  - meet needs of bilingual areas
  - air programs in regional languages
- national culture and language
  - priority to new and Italian production over acquisitions
  - promote diffusion of Italian language and culture abroad by producing
    programs aimed to be broadcast elsewhere
- to contribute to national social and cultural development
- to operate a policy of openness to diverse political, social, and cultural beliefs

Statute of the RAI, 1985 and 1986, Law 103, 1975, Laws 807, 223, 397 and 223, 1985.

- RAI 1: all family viewing interms of light entertainment, variety shows, dramas and mini series as well as news and sports
- RAI 2: focus on drama news and current affairs
- RAI 3: focus on factual and cultural programming

Other elements of interest:
- advertising
- licence fees

JAPAN

NHK
Nippon Hoso Kyokai

NHK is guaranteed freedom of expression in broadcasting and is directed to conduct broadcasting for the public welfare in such a manner that its programs may be received all over Japan

Fundamental tasks:
- To broadcast well-balanced, high-quality programs in the fields of news reporting, education, culture and entertainment in order to meet the various needs of the people

• To undertake construction of broadcasting stations even in remote mountainous areas and isolated islands to bring broadcasting to every corner of the country
• To conduct the research and investigation necessary for the progress and development of braodcasting and to make public the results thereof.
• To foster a correct undertanding of Japan by introducing this country's culture, industries and other aspects through the overseas broadcasting service; also, to provide international cooperation, such as program exchange and technical aid, for overseas broadcasting organizations.
Broadcast Law, 1950

Other elements of interest:
• no advertising
• licence fees

KOREA

KBS
Korean Broadcasting System

Broad guidelines:
• to help achieve the national goals for a more democratic, more egalitarian, and more affluent nation
• to help attain a peaceful reunification of the country
• to further enhance the public nature of broadcasting
Korean Broadcasting Deliberations Committee (of the Korean Broadcasting Commission)

Regulations:
• Freedom of Broadcasting Programming: Unless otherwise specified ... no one may regulate or interfere with the work of drawing up broadcasting programs.
• Autonomy of Broadcasting Management: Autonomous management of a broadcasting network shall be guaranteed and the supervision of a broadcasting network by the state shall be limited to such matters as are stipulated in law.
• Public Mission of Broadcasting: Broadcasting shall respect the ethical and emotional sentiments of the people and serve to spread social justice, promote the fundamental civil rights and increase good will among nations.
Basic Press Law, Articles 29, 30, and 31

Programming Principles:
- minimum of 10% of programming for news and commentary, 40% for general education, and 20% for entertainment
- harmony and balance in programming to include politics, economy, society, and cultures

Basic Press Law, Article 41, Programming for Broadcast and Article 29, Criteria of Programming

Other elements of interest:
- advertising
- licence fees
- broadcasts in nine languages
- language guidelines to standardize language usage
- staff development through training in a broad range of areas covering production, management, technology, and foreign languages
- through the growth of the broadcasting industry, hopes for better international understanding and cooperation

MALAYSIA

RTM
Radio Television Malaysia

Domestic programming is geared towards:
- disseminating government information to stimulate public interest and opinion in order to achieve changes in line with government policies
- promoting civic consciousness
- providing elements of popular education, general information, and entertainment
- fostering Malaysian arts and cultures
- The "Rukunegara" or national ideology is a part of all program planning.

Other elements of interest:
- advertising

MALTA

TVM
Xandir Malta

Requirements:
- programmes have to maintain a proper balance in their subject matter
- programmes have to include a proper proportion of material of Commonwealth origin and Commonwealth involvement
- programmes have to include a proper proportion of material of Maltese origin and Maltese involvement. A reasonable part of such programmes have to be in the Maltese language
- programmes have to contain a substantial proportion of matter closely designed to appeal to the interests, tastes and outlook of the people of Malta
- broadcasts contractors are required to be ordinarily resident in Malta and to be legally constituted or registered in Malta

Broadcasting Ordinance, 1961 and Amendments, 1962 and 1966

Other elements of interest:
- advertising

NAMIBIA

NBC
Namibian Broadcasting Corporation

Mission:
- The NBC is an autonomous public broadcasting service with a role to inform, educate and entertain by means of radio and television programmes for the people of Namibia in order to promote national unity and development.

- NBC's public image must reflect the NBC as an organization with which Namibians can identify as the voice of the people because the NBC provides a reliable, dynamic, credible, professional and innovative service.

NETHERLANDS

In the Netherlands,

- broadcasting companies must be organized as an association set up with the objective of representing, in its programming, specific social, cultural, religious or spiritual principles defined in its statutes, and aimed at satisfying the social, cultural, religious or spiritual needs of the population. The association has to prove to the National Media Board that its programming differs from that of other broadcasting companies both with regard to the choice of programme elements, and subjects, and the beliefs it represents.

Media Law, 1987 Art. 14,c and e.

- Broadcasting companies are required to transmit a full schedule including a balanced proportion of programmes of a cultural, informative, educational and entertaining nature. The percentages devoted to each category are fixed by Decree: at least 20% of broadcasting time devoted to cultural items, 25% to informative items, 5% to educational items, and 25% to entertainment. The companies are required to earmark at least 50% of their transmitting time to material produced by themselves or commissioned from others.

Media Law Art. 50 (1), 54 and Media Resolution, 1987 Art. 8(1)

Netherlands 1
Shared by
Catholic KRO, Protestant NCRV, Socialist VARA, and Evangelical EO

- programming for grassroots membership sharing specific political or religious conviction

Netherlands 2
Shared by AVRO, TROS, Veronica, and VPRO

- general programming

Netherlands 3
Shared by
NOS: interdenominational IKON, People's University's RVU, Television Academy TELEAC, and School Television NOT

The *Media Law* stipulates that
- the NOS has to provide programs serving the social, cultural, religious or spiritual needs of the population which are not sufficiently addressed by the programs of the other broadcasting organisations, in such a way that the NOS's program together with the programs of the organisations give a balanced outook.

Art. 52(2)

In addition to the obligations set out in the *Media Law*, NOS has the responsibility to
- represent, nationally and internationally, the Dutch broadcasting organisations
- contribute, after approval by the Minister, to European television programs in co-operation with foreign broadcasting organisations
- to make programs available for foreign countries

Art. 3(2) 3,f,g of the Statutes, 1987

- NOS programs cover news, information culture, sport, education, and items for minority groups
- NOS provides the framework within which all the other broadcasting associations work together. Other functions include:
- audience research
- purchase and sale of programs,
- coordination of the programs of the Netherlands' 34 licensed broadcasting associations into a schedule, and
- representation of Dutch broadcasting interests worldwide

Other elements of interest:
- advertising
- sponsorship of cultural programmes only
- licence fees

NEW ZEALAND

TVNZ
Television New Zealand

TVNZ operates two networks
- both offer a full range of programming but
- TV One focuses on information
- Channel 2 focuses on entertainment

Other elements of interest:
- advertising
- licence fees
- 30% of programs are locally produced
- financial diversification: TVNZ wholly owns two subsidiaries - South Pacific Pictures and Broadcast Communications Ltd and is a shareholder in SKY network TV, The New Zealand Listener Ltd, Clear Communications, and Data Cast Services Ltd.

NORWAY

NRK
Norsk Rikskringkasting

- complex system of national and regional advisory councils; members appointed by the national and regional legislative assemblies
- role of councillors: comment on program matters and policies

Broadcasting Act, 1980 and Amendment Act, 1987

Other elements of interest:
- no advertising
- languages: Norwegian, English, Lapp, Swedish

POLAND

PRTV
Polskie Radio i Telewizja

The Committee for Radio and Television's **activities** include:
- marking out, on the basis of national economic plans and resolutions of the Council of Ministers, the general lines for the development of radio and television services for mass reception, both in terms of the programs and organization, and consultation with the Ministry of Communication as regards the technical aspects
- exclusive production and broadcasting for mass reception in Poland and abroad of radio and television informational, political, music, literary, educational and other programs
- investments in the field of construction and exclusive operation of radio and television broadcasting houses for mass reception
- advancement of artistic, literary and scientific production, as well as of educational activities in the field of radio and television services, in consultation with the ministries concerned

- management of international cooperation in the field of radio and television services and representing the Polish radio and television on the international arena
- working out and presenting to the respective state organs the conclusions and proposals concerning production of receiving sets and radio and television broadcasting equipment, organization of the sale and repairs of receiving sets, and the license payment for using the receiving equipment.

Law of December 2, 1960

Other elements of interest:
- advertising
- licence fees

PORTUGAL

RTP
Radio Televisão Portuguesa

Public Broadcasting obligations:
- the defence and promotion of the national culture and language
- the promotion of the Portuguese culture in the world
- strengthening relations with other nations and in particular with those whose lanugage is Portuguese
- strengthening solidarity with and amongst groups of emigrants

Broadcasting Act, 1979, Act 3,1

Basic principles and programme guidelines:
- to reflect in its program schedule the diversity and pluralism of classical works, modern cultural and artistic expression
- to offer events and programmes of high quality and diverse content to the public
- to give priority to its own productions both for broadcasts within the national territory and for diffusion abroad, particularly to emigrant groups
- to give priority to national Portuguese productions and to promote such a policy based on its own budget resources for the purchasing of programs

Statute of the RTP, 1980, Art. 7 and 8

Other elements of interest:
- advertising
- quotas on Portuguese content

SPAIN

RTVE
Radio Television Española

- public service broadcasting is an instrument for the diffusion of the Spanish culture

Broadcasting must be:
- impartial
- separate fact and opinion
- respect individual rights
- protect children and the young
- respect the constitutional values of justice and fairness
- respect political, religious, social, cultural and linguistic pluralism

Radio and Television Statute, 1980, sec. 4c

Basic Programming Principles:
- the encouragement of the sense of national unity
- the recognition, respect and understanding between the different geographical and linguistic communities within the national territory

Cultural Programming Principles:
- targeting of mass-culture interests and therefore broadcasting is an instrument for diffusion and creation of culture
- promotion of classical music by increasing the production of live productions of concerts performed by the Orchestra and Choir of RTVE
- increasing the coverage of musical events
- avoiding commercial promotion of record companies in pop music programmes
- increasing the production of documentaries and cultural programmes on visual arts, particularly those devoted to Spanish arts, and encouraging public awareness of Spanish cultural heritage
- promotion of the good use of the Spanish language

Entertainment Programming Principles:
- Drama: own productions should foster the sense of national cultural identity by producing programmes based on Spanish classic and modern literary works
- the acquisition of foreign TV series and programmes should be based on a selective policy and not be determined by criteria of budgetary economy
- Cinema: The selection of films should be based on criteria of quality, historical interest and artistic value. Priority should be given to films

of Spanish origin. Cinema arts should be encouraged by the production and diffusion of programmes and documentaries on cinema arts and on the particular artistic values of the films being broadcast and by the promotion and production of new cinema films by TVE itself or in co-production
- Theatre: theatre arts are to be encouraged by increasing broadcasts of live plays from theatres and through productions of theatre plays
- Variety: light entertainment programmes and especially quiz shows should be based on good taste and aesthetics

Basic principles and programme guidelines of the Board of Administration of RTVE, 1981

Other elements of interest:
- advertising
- co-productions
- quotas to stimulate domestic production

SWEDEN

Swedish Broadcasting Corporation: SVT, UR, SR (radio)

SVT
Sveriges Television

Duties:
- SVT shall strive to make use of the greatest possible variety of programme material, and other potentialities of the country
- SVT must show awareness of the central position which TV occupies in society, and observe the importance of freedom of opinion, and enable the advancement of cultural institutions and forms of expressions.
- programming shall be so composed as, through its quality, accessibility and diversity, to satisfy the various needs of the population.

Obligations:
- inform in a comprehensive manner of events and issues to enable the public to form opinions
- stimulate debates on social and cultural issues
- scrutinise authorities, organsation and private enterprises which exert influence over important decisions
- monitor activities of above and other organizations
- stimulate imagination, offer opportunities for empathy, involvement and amusement

- promote artistic and cultural innovation
- monitor and scrutinise developments in the Arts and collaborate with institutions and workers to make cultural activities known etc.
- cater for a reasonable extent a variety of interests in such areas as religion, culture, and science
- observe the needs and wishes of ethnic minorities
- observe needs and wishes of various groups of handicapped persons
- promotions of Swedish language and works of Swedish writers, composers, artists and performers

Radio Act, 1966, and Broadcasting Act, 1966 and Amendments, 1977, 1978, 1986

Other elements of interest:
- no advertising
- licence fees

UR
Utbildningsradion

Mandate is:
- to reinforce, broaden, and supplement the educational inputs made by the public education system, and within voluntary popular education
- quality, accessibility and variety, to meet various educational needs and interests of the population
- promotion of Swedish culture and language

Other elements of interest:
- no advertising or sponsors
- educational programming organized in 3 departments: Adult Education including continuing education and distance education, Schools, and Foreign Languages

SWITZERLAND

Principles of television and radio:
- objective (non-partisan) and diversified information to contribute to free formation of opinion of viewers and listeners
- entertainment
- education (civic)
- awareness of diversity of country and population and of other countries

- promotion of Swiss arts and culture and promotion of public participation
- promotion of contact with Swiss living abroad; promotion of things Swiss abroad
- encourage Swiss production
- service to all areas of the country

SSR
Société Suisse de Radiodiffusion

- different programmes must defend and develop the cultural values of the country, contribute to the spiritual, moral, religious, civic and artistic education of the public, contribute to the free formation of opinions, and provide entertainment to the public. They have to be conceived in such a way that they serve the interests of the country, reinforce national unity and harmony, and contribute to international understanding

Art. 4(1), Acte du Corseil fédéral portant concession à la SSR

Other elements of interest:
- advertising
- multilingual
- symbol of national unity
- decentralized (three fairly autonomous stations)
- balanced programming between national and regional issues

TURKEY

Radio and Television High Council

- overseas radio and television development
- empowered to conduct its own research, evaluation and administration and to supervise the TRT

Radio and Television Law, 1983

TRT
Turkish Radio and Television Organization

Obligations:
- liaison with international organizations
- technical research
- use of the Turkish language in an easily comprehensible, correct, clear and aesthetic manner

Through its programs:

- establish and enhance Ataturk's principles and reforms by contributing to the achievement of national objectives aimed at raising the Republic of Turkey to the level of contemporary civilisation
- protect and strenghthen the existence and independence of the State, the indivisible integrity of the country and national peace and public order, and the characteristics of a democratic, secular, and social State of Law respectful of human rights, based on Ataturk's nationalism, within the context of national solidarity and justice
- the further enhancement of national education and culture
- the safeguard of national security policy and the national and economic interests of the state
- the formation, in a free and sound manner, of public opinion along the lines and principles of the Constitution
- assisting, through broadcasts to be made for reception abroad, in desseminating information and publicity about the State in all fields; and in maintaining the bonds of relations of Turkish citizens abroad with the Republic of Turkey
- not to make any broadcasts aimed at inspiring or suggesting negative moods or feelings of pessimism, despair, confusion, terror or aggressiveness

Other elements of interest:

- advertising
- services to reach all parts of the country and offer diversity of channels
- diversity of topics
- government prgrammes aimed at explaining national policy (no more than 30 minutes per month)
- broadcasting of open learning programs by institutions of higher education
- right of reply in cases of injury to persons' reputation or in cases of false statements about these persons

UNITED KINGDOM

BBC
British Broadcasting Corporation

Main Principles of Public Broadcasting:

- universality: geographic - broadcast programs should be available to the whole population

- universality: of Appeal - broadcast programs should cater for all interests and tastes
- minorities, especially disadvantaged minorities, should receive particular provision
- broadcasters should recognize their special relationship to the sense of national identity and community
- broadcasting should be distanced from all vested interests, an in particular from those of the government of the day
- universality of payment -- one main instrument of broadcasting should be directly funded by the corpus of users
- broadcasting should be structured so as to encourage competition in good programming rather than competition for numbers
- the public guidelines for broadcasting should be designed to liberate rather than restrict the program makers

Other elements of interest:
- no advertising
- licence fees
- quotas for British content
- network of (69) advisory councils
- other language: Welsh
- schools broadcasts support curricula, teachers and students with multi-media services, teachers with in-service broadcasts
- continuing education, programming from Open University

UNITED STATES

PBS
Public Broadcasting System

Mission is:
- to bring to Americans the highest accomplishments of our society and civilization in all of its rich diversity, to permit American talent to fulfill the potential of the electronic media to educate and inform, and to provide opportunitites for diverse groups of the American people to benefit form programming unavailable from other sources
- objectivity, balanced and fair presentation of issues; editoril integrity
- active sollicitation of comments and criticism from community
- instruction, education and culture
- growth and development of nonbroadcast telecommunications technologies for the delivery of public telecommunications services
- responsive to the interests of people in particular localities and throughout the the US
- source of alternative telecommunications services for the nation

- diversity and excellence
- access

Other elements of interest:
- no advertising
- sponsorships

USSR

Gosteleradio
State Committee for TV and Radio

- offers diverse programming in politics, arts, entertainment, science, sports, and education.
- programming is carried on 7 channels
- the First Channel has programming with an informational, socio-political, scientific, sports, and artistic character
- the Second Channel has programming with informational, artistic, and journalistic character for Moscow and its environs
- the Third Channel has programming with scientific, popular subject, and educational chararcter. Programs are aimed at the general public, students, teachers, and other specialised audience groups.
- the Fourth Channel focuses on socio-political, artistic, and sports programs.
- the remaining three rebroadcast programs from the First Channel.

The USSR is in the midst of great ideological and economic upheaval which may be echoed in the area of public broadcasting. Before the summer of 1991:
- The Communist party monitored the ideological content of all information that was aired and instructed the media on general themes and issues to be emphasized.

Other elements of interest:
- willingness to embark on cooperative ventures

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LIST OF NAMES AND ABBREVIATIONS

Australia	ABC	Australian Broadcasting Corporation
	SBS	Special Broadcasting Service
Austria	ORF	Osterreichisher Rundfunk Fernsehen
Belgium	BRT	Belgische Radio en Televisie
	RTBF	Radio-Télévision belge de la Communauté française
Canada	CBC	Canadian Broadcasting Corporation
	TVOntario:	
	TVO	English language network
	La Chaîne	French language network
Cyprus	CyBC	Cyprus Broadcasting Corporation
Denmark	DR	Danmarks Radio
Finland	YLE	Oy Yleisradio Ab
France	A2	Antenne 2
	FR3	Société Nationale de Programmes France Régions 3
France and Germany	La SEPT	Société Européenne de Programmes de Télévision
Germany	ARD	Arbeits Gemeinschaft der Offentlichrechtlichen Rundfunk Anstaltender Bundesrepublik Deutschland
	ZDF	Zweites Deutsches Fernsehen
Greece	ERT	Elliniki Radiophonia Tileorassi SA
Hungary	MTV	Magyar Television
Iceland	RUV	Rikisutvarpid
Ireland	RTE	Radio Telefis Eireann
Italy	RAI	Radiotelevisione Italiana
Japan	NHK	Nippon Hoso Kyokai
Korea	KBS	Korean Broadcasting System
Malaysia	RTM	Radio Television Malaysia
Malta	Xandir	Xandir Malta
Namibia	NBC	Namibian Broadcasting Corporation
Netherlands	NOS	Nederlandse Omroepprogramme Stichting
	NOT	Nederlands Onderwijs Televisie (School TV)
New Zealand	TVNZ	Television New Zealand
Norway	NRK	Norsk Rikskringkasting
Poland	PRT	Polskie Radio i Telewizja

Portugal	RTP	Radio Televisão Portuguesa
Spain	RTVE	Radio Television Española
Sweden	SVT	Sveriges Television
	UR	Utbildningsradion
Switzerland	SSR	Société Suisse de Radiodiffusion
Turkey	TRT	Turkish Radio and Television Organization
United Kingdom	BBC	British Broadcasting Corporation
United States	MPT	Maryland Public Television
	PBS	Public Broadcasting Service
USSR		Gosteleradio

OTHER ORGANIZATIONS AND CONSORTIA

ABU	Asia-Pacific Broadcasting Union
ATEC	Association of Tele-education in Canada
CBA	Commonwealth Broadcasting Association
EBU	European Broadcasting Union
IBA	Independent Broadcasting Association (U.K.)
OIRT	International Radio and Television Organization (Eastern and Central Europe)
TV5	French language satellite service

COOPERATIVE VENTURES AND COPRODUCTIONS

This section presents **several case studies of successful international coventures** (Scienceview, TV5, CHILDREN'S VIEW) **and coproductions** (*Our Beautiful Planet, Indelible Evidence, Mini Dragons, Ginger Tree, Paradise Garden*) and, drawing on these successful experiences, proposes a set of **key criteria and guidelines** for initiating and implementing international cooperative ventures and productions.

Each case study illustrates who was involved, what was achieved (or not) in measurable terms, and, where relevant, the factors of structure, objectives, project content, approach, language issues, difficulties encountered and resolutions, funders, and commitment involved in the collaboration.

For one case study, namely, *Our Beautiful Planet*, there are two descriptions, one that adopts more of a production perspective and the other more of a corporate view (although producers were also consulted for the latter). The information content is basically the same in both documents; however, the different emphases and interpretations accorded to various aspects of the venture provide some interesting insights.

The information (including the finances, where available) was gathered through telephone and personal interviews with producers and coordinators of appropriate collaborations, as well as reviews of their literature.

The criteria for coproductions that follows the case studies is intended to serve as a comprehensive checklist of the elements that can determine the success of initiatives and the quality of products. Some may be more or less relevant to specific projects. They are based not only on the experiences cited in this dossier but as well as on others gleaned from consultations with producers. Participants' input into further shaping this document will be welcomed.

This section is particularly important because international coventures and coproductions are considered to be one of the critical options for furthering the goals, purposes and survival of public broadcasting. While the **financial merits** of such undertakings are perhaps the most obvious and immediate, the **cultural benefits** may be even more important and have even more far-reaching implications. To quote directly from an NHK document:

> "Throughout the process of international coproduction, producers raised in different cultures have to cooperate to produce a program and inevitably, they discover different ideas or ways of thinking, as well as alternative production methods and styles. Created out of the collusion of different values and ideas, is quality programming equipped with multiple viewpoints. Herein lies the potential of creating a new culture that surpasses any individual culture..."

CASE STUDY OF A MULTINATIONAL JOINT VENTURE

SCIENCEVIEW

Scienceview is a collaborative effort among public broadcasting science-television producers to exchange programme material and services and carry out coproductions. Stock footage, completed magazine items, and the use of production and post-production crews are all exchanged "in-kind" without any money changing hands.

ORIGINS

Scienceview began with the realization by science producers that they were often sending crews to the same locations, doing the same interviews, and covering the same stories. Building on previous, successful coproductions between TVOntario and NHK, Scienceview was formed to provide a platform for exchanging programme material. It has evolved into a wide-ranging forum for coproduction and co-development involving public broadcasters from nine countries.

FUNDAMENTALS

The first meeting in 1985 in Japan established the basic concept and working procedures:

- The emphasis is on exchange in kind -- money is only rarely paid for material, and then only as a last resort. Programme elements are bartered and production activities are shared, avoiding the need to buy material, raise money or establish a coproduction fund.

- A system of "units" is used to assign a value to stock footage, magazine items, and crew rates, and facilitates the exchange of different kinds of material.

- A brief protocol defines the ground rules of exchange (attached). Participants prefer the flexibility of a mutually agreed upon accord during the development of a project, and more formal agreements are made as necessary, when rights, distribution, and markets are specified.

PROCEDURES

The annual meetings

Heads of science programming and producers of series from broadcasters involved in Scienceview meet annually for a three or four day working session. The first part of each meeting is devoted to the partners' presentation of their upcoming science schedules, and identification of the projects and ideas that might benefit from Scienceview exchanges.

Participants try to find partners to exchange material or collaborate with in production. Cooperative arrangements may be made for:

- coproductions (for example, a series on ethics and science that two or more producers want to collaborate on);
- development of materials and ideas for programming sharing a theme (for example, Brazil '92 ecology summit);
- exchange of magazine items (for example, 5-10 minute pieces on specific topics to be used as part of a magazine-format programme);
- exchange of stock footage; shared crews; or arranged shoots.

A planning grid is drawn up showing which broadcasters are interested in which programmes or series.

At the 1991 meeting, approximately 70 trades or coproductions were agreed upon. And in previous years, over 75 percent of the projects discussed have resulted in actual exchanges or coproductions. The meetings also are a forum for producers to develop relationships and exchange information which lead to coproduction agreements outside of the Scienceview system itself.

Exchange and shared production

During the year, producers and staff must translate the annual meeting's agreements into actual exchanges and coproductions. Exchanges may be of two kinds -- either a general exchange, where a producer calls around to interested parties asking for specific material (for example. stock footage or a magazine item on a particular topic); or a close linkage may exist in which script and shooting plans are synchronized. For example, in 1990-91, TVOntario's science unit received eight magazine items, one longer piece, and some stock footage from ABC (Australia). In return, TVOntario sent two

magazine items, provided the crew for one video shoot, and shared another.

Planning, writing, shooting and post-production must take into account the promised exchanges -- material received from others is incorporated into programmes and series, and the shooting and compiling of material promised to others must be planned. Scripting may have to be altered to fit partners' uses, such as avoiding phrases like "here in Ontario". Extra footage may have to be shot to accommodate specific requests; for instance, a partner might ask for material with a reporter on- or off-camera. Often administrative procedures must also be modified to accommodate this unique way of acquiring programme material.

In effecting the exchanges, staff of the participating broadcasters must clear rights for the material exchanged. The Scienceview agreement stipulates that suppliers of material are expected to obtain clearance for all on and off-camera talent. The receiver must obtain clearance for the use of stock footage and music (though these must be identified by the supplier).

Scienceview exchanges operate between broadcasters, not between programmes or series; so science departments as a whole must ensure that they have received and contributed equal amounts of material. Occasionally, the year ends with one partner "owing" another. For example, TVOntario received a magazine item from ZDF (Germany), but did not send an item in return. Instead, ZDF chose to hold a "credit" over into the next year. Very infrequently money is paid to settle the "account"; for instance, once TVOntario used material from WNET (New York) as stock footage which it paid for instead of exchanging in kind.

This process requires extensive communication among participants. Producers now exchange written updates on Scienceview projects to keep each other informed. And bi-monthly teleconferences among department heads are being used to carry on business started at the meetings.

THE SCIENCEVIEW INITIATIVE

In the last few years a more intensive form of cooperation has begun to emerge. Called Scienceview Initiative, this is an effort to establish a new form of multilateral coproduction. Starting with the basic Scienceview premise of advancing ideas, not money, participants find a topic of mutual interest. For instance, several Scienceview members wanted to work on a series or programme on the future of the automobile. Partners contributed to the project in proportion to their resources and interests -- various parts of the project were divided among them, and one producer (NHK) took the lead. The participants then developed their own contributions, and submitted rough cuts to the lead producer, who put a pilot programme together. Participants were not obligated to use the finished programme. In fact, built in to the Scienceview Initiative is the understanding that individual broadcasters will edit the final product for their own markets. TVOntario took the finished pilot programme on the future of the car and turned it into a one hour special episode of one of its magazine programmes. Close coordination and experience of working together make this process productive; participants receive programming worth far more than the cost of their share of production.

COST AND OPERATION OF SCIENCEVIEW

Scienceview has no permanent staff or facilities. Members pay $400 U.S. per year to cover basic costs incurred by NHK, which assigns one person, part-time, to oversee Scienceview between meetings. Different partners host the meetings each year, and every third year Scienceview is held in Japan at NHK. (Meetings in Japan permit the members to keep abreast of new technological developments, such as HDTV, and even to have input on some technological design issues). Members pay their own travel and accommodation costs for the meetings. Delegates and observers from non-participating broadcasters pay $200 (U.S.) to attend the annual meetings to help offset the cost of hosting.

OUTCOMES

Scienceview continues to work because its aims and achievements are very concrete and practical. It produces improved programming for little or no more money and programming in topics and areas that would otherwise be unavailable. Its results include:

- *Access to international material without incurring costs of buying or shooting.*

  Savings in the order of three to one and even greater have been attained. For instance, investment of $50,000 in production with exchange of material can yield real production value of $150,000 in finished product. In a Scienceview multilateral coproduction, a partner might receive a complete programme while contributing only 10 percent of programme value, without sacrificing creative control. Magazine format programmes with limited budgets can use international footage that would otherwise be prohibitively expensive.

- *Access to international material, without delay.*

  Material from Scienceview partners improves programming by putting local or national issues in a global context. The exchanges include timely material essential for credible magazine-style programming.

- *Greater control and lower risk.*

  Scienceview permits early and ongoing contact among partners so material that is exchanged or coproduced suits partners' needs. Scienceview's "idea-led" coproductions are based on cooperation from an early stage, and the absence of up-front financial investment lowers the strain of the coproducing relationship and increases creative input.

- *Collaboration among science programmers and advancement of their craft.*

  Partners in Scienceview work together to explore and develop a variety of areas: programme concepts; technological advances; understanding of other markets; working across cultures; and the philosophy of science broadcasting.

DIFFICULTIES AND OBSTACLES

- *Internal and external adjustments.*

  For Scienceview to work, effort and cooperation are required from the participants. It entails new ways of doing production. Producers must learn about the needs and requirements of other broadcasters; they have to coordinate programming and production schedules; and they must ensure that the material they produce for exchange will fit their partners' programming needs. Internally, they may have to alter administrative and production procedures to permit tracking of exchanges, sources and rights for materials acquired. Since the basis of the system is exchange, producers must also think of producing footage and items that will interest their partners.

- *Cost of participation in meetings.*

  Attendance at the annual meeting is central to the Scienceview process, but travel costs can present difficulties to some members and prospective members. For instance, in recent years some public broadcasters have been faced with travel "freezes", and at least one potential new partner could not attend the last annual meeting. Some participants have been unable to host the annual meeting because of budget limitations. Recently, there have been discussions among partners of ways to pool the burden of hosting meetings.

- *Across cultures and in new markets.*

  Production style and content are major concerns for such cross-cultural ventures. Scienceview participants have dubbed this the "French Fry Factor" — french fries are prepared and served very differently in different countries -- from the Netherlands (with mayonnaise) to Britain (with vinegar) to the United States (with ketchup) -- but any programme showing french fries must show the "right" type for their audience or risk losing programme credibility.

- *Preventing conflicts of interest among broadcasters in the same country/market.*

  Scienceview originally had only one broadcaster from each country. But now broadcasters operating in different markets in the same country are members. Problems may arise, for instance, if broadcasters are competing for the same underwriting support or audiences.

CORNERSTONES

- *Producers' control.*

  Scienceview's basic strength is that producers maintain control and can keep agreements flexible. Decisions on exchange are kept in the production sphere, typically minimizing administration, management or accounting involvement at the exchange stage. This allows decisions to be made quickly and in response to production needs and exigencies. Producers must ensure that all rights meet the clearance requirements in their country.

- *Common subject area.*

  Scienceview has led to profitable cooperation among broadcasters with different languages and different markets, among broadcast organizations of very different sizes and with different mandates and strengths. Common to all, however, is their topic -- as science specialists they have a basic link, and a very international subject.

- *Cooperation and mutual support.*

  Scienceview requires trust and openness among member broadcasters as it only works if they share ideas at early stages of development and production.

- *Productive partnership.*

  Scienceview continues to be mutually advantageous to participants, and so maintains momentum without the need for binding agreements or administrative infrastructure.

- *Ideal for public broadcasters.*

  The Scienceview arrangement of barter seems uniquely suited to public broadcasters. For private sector producers, any collaboration must produce a profit. For public broadcasters, the collaboration itself is the profit.

PARTICIPANTS

A survey by NHK revealed that the participants in Scienceview account for 70 percent of the science programming world-wide.

Australia
ABC
Independent
Communications
Association (Observer)

Canada
TVOntario

France
Antenne 2

Germany
ZDF

Great Britain
BBC
Yorkshire Television

Japan
NHK

New Zealand
TVNZ

Sweden
SVT

United States
WNET (New York)
WQED (Pittsburgh)
KTCA-TV
(Minnesota) Observer
National Science
Teachers Association
(Observer)

SCIENCEVIEW '91 PROTOCOL

1. Field items being produced specifically for exchange for the Science magazine programs typically will be 5-10 minutes in length and be exchanged under the Scienceview agreement. They will be exchanged on a per item basis, with individual items balancing one for one. Receivers may cut items to length or combine items received with other footage.

2. Partners will arrange to exchange longer or shorter items on an individual basis.

3. Regardless of original format, the format for exchange will be Betacam SP. Receiver will convert to PAL, NTSC or SECAM when necessary.

4. The sound will be recorded as follows:
   Track 1 - full mix, with narrations
   Track 2 - music (where applicable) & effects (including soundbites)

5. Where possible video reports and animation will be free of supers. The supplier will provide the necessary information for the receiver to use supers to complete the animation and graphics, and to identify interviewees, in the language of choice.

6. The supplier will obtain necessary clearances for: all talent, including voice-overs and writers as well as on-camera guests and consultants.

7. The receiver will clear stock footage, stills and music for local usage. The supplier will identify the footage or music requiring clearances and provide the information necessary to obtain them.

8. The supplier will provide a written version of the script in the original language. The receiver will translate to language of choice.

9. The supplier will be prepared to provide the names of research contacts to allow the receiver to update the information in the items.

10. Tapes are to be delivered to members by air courier at the expense of the receiver. Receiver will identify the courier of choice and provide customs information.

10. Tapes are to be delivered to members by air courier at the expense of the receiver. Receiver will identify the courier of choice and provide customs information.

11. Acknowledgements/credits will be provided in writing to the receiver. Best efforts will be made to retain these on the request of the supplier.

12. The exchange of items will come under the Scienceview agreement. The balancing of items can be settled with:

- other completed items.
- stock footage at one-half the time owed for items.
- money at half the stock footage rate.
- crew or equipment 1 day per finished item.
- travel costs to be negotiated separately.

13. Suppliers of reports may suggest a postponement of payment for a one or two year period, in order to bank commitments for future programming.

14. Where possible suppliers will send the receiver a letter stating the report being exchanged is cleared for broadcast in the receiver's broadcast territory. The supplier in any case will specify which stock footage, stills or music will require clearances. And will provide the information necessary to clear them. The letter will also specify that the reports are clear for broadcast for one year.

15. Partners involved in specific exchanges (for example, for the medical series, or environment series) should have their own agreement, in addition to the above agreement. This agreement would cover:

- the length of items (the range)
- on-air reporters (yes or no? who from each country?)
- style commitments (reporter off the top, reporter signs off at end)
- intros and extros to be recorded specifically for other countries
- re-voicing to accommodate other countries (who pays?)
- number of items to be exchanged
- deadlines for delivery
- exchange of treatments or scripts before editing

16. Receivers can enter programs containing outside reports in festivals within their own countries. They should communicate with the supplier before entering a program in any international festivals.

CASE STUDY OF A MULTINATIONAL JOINT VENTURE

TV5 — FRANCOPHONE SATELLITE SERVICE

TV5 is a consortium of broadcasters from France, Belgium, Switzerland, and Canada that makes French-language programming available by satellite and cable systems. TV5 rebroadcasts programs submitted by the participating networks and produces about 10 percent of its own programming mainly in news, public affairs and network identification. Founded in 1984 by the European partners, it was joined in 1986 by the Canadian Consortium de télévision Québec-Canada (CTQC). Two satellite services — TV5 Europe and TV5 Québec-Canada — are now in operation.

OBJECTIVES

TV5's mission, based on the concept of international "Francophonie", is to promote French culture and language worldwide by exposing viewers to international French programming. TV5's members are committed to the principle of multilateral cooperation in international Francophone broadcasting. TV5 Québec-Canada, in particular, aims to extend the distribution of French language programming within Canada, and to give Canadian French language productions greater exposure outside of the country.

AUDIENCE — SIGNAL REACH

TV5 reaches 23 countries in Europe and the Mediterranean basin, much of Canada, parts of the United States and the West Indies, and several Eastern European countries. TV5 Europe reaches 18 million homes in Europe that are cabled or on collective-antenna systems. Belgium and Switzerland both receive TV5 and francophiles in many countries benefit from the service. Numerous households in Germany (7.3 million), the Netherlands (4.3 million), and Sweden (1.3 million) can receive the signal. TV5 Europe reaches approximately 550,000 households in France itself, which will increase as the country becomes more cabled. In all, it can currently be received by about 10 percent of the French speaking population of Europe and many others with French as a second or third language.

The TV5 Québec-Canada signal is available in Canada to 2.7 million cable subscribers, or 41 percent of all cable households (in Québec, 1.6 million homes or 97 percent of cabled households). TV5 service is available in some cable systems in the United States, and is being expanded. TV5 Afrique is being planned. TV5 Québec-Canada satellite transmissions reach the West Indies, and developing delivery to that region has been discussed.

PROGRAMMING

Both satellite services transmit a compilation of the best material from the participating broadcasters. The emphasis is on information programming (news, documentaries, magazine-format programs) with cultural (music) and entertainment programs also offered. News programmes are shown 6 to 24 hours after the original broadcast (taking time zones into account). TV5 Europe broadcasts 14 to 18 hours per day, and TV5 Québec-Canada 16 hours per day.

The selection of programs from the contributing broadcasters and countries does not follow any pre-arranged formula or quotas. Programs are offered by the partners to each service, and the programming committees choose what programs to use. Two-thirds of TV5 Europe's programming originates in France, and the other three countries contribute about 10 percent each. In Canada during its first years of operation, 80 percent of TV5 Québec-Canada's programming was drawn from TV5 Europe's schedule and the remaining 20 percent was made up of Canadian programs; under current licence conditions, this has changed to 90 percent European to 10 percent Canadian. Programs from Africa are also included in both schedules.

STRUCTURE

The partner countries have formed a "Conférence des Ministres responsable de TV5" which defines the goals of TV5 worldwide and sets budget contributions. To facilitate decision-making and management, TV5 Europe is run by an independent limited company, Satellimage-TV5 SA. The company's stock is held by the participating European public broadcasters (A2 and FR3 of France, SSR Switzerland, and RTBF Belgium); the Canadian consortium, and by two French government audiovisual agencies. A third French network, TF1 which was privatized in 1987 and was formerly a member of Satellimage, now contributes programming but does not hold shares in the company.

TV5 Québec-Canada is run by the Consortium de télévision Québec-Canada (CTQC), a non-profit corporation (made up of four public organizations, four private broadcasters and producers, and representatives of the Québec and Canadian governments). Both TV5 Europe and TV5 Québec-Canada have committees, composed of representatives of the partners, that make decisions on schedules, financing and management, and their own staff and technical facilities. As well, there is a committee of TV5 Europe and TV5 Québec-Canada that meets regularly.

TV5's mission to ensure a French "television presence" in the world has meant that governments have played a major role in initiating, supporting and managing it. As TV5 is the only French language satellite service in Europe, the participating countries have made collaboration in TV5 a high priority, as reflected in the Francophone summits and the "Conférence des Ministres responsable de TV5".

The dominance of the French government has a strong impact on TV5. The Québec and Canadian governments have played a strong role in the formation of TV5 Québec-Canada as well, through their policy statements, representation in the consortium, and contributions to the CTQC's budget.

BUDGET AND FUNDING

TV5 Europe's budget is approximately FFr 143 million ($25 million U.S.), of this, FFr 26 million ($4.5 million U.S.) is a contribution to TV5 Québec-Canada. In 1991, 52 percent of expenses went towards programming (largely for purchasing transmission rights), 32 percent to technical expenditures (including satellite rental), and about 15 percent to other expenses (salaries and overhead). The service is supported by contributions from the participating governments and broadcasters. Shared costs, which make up about 46 percent of the total, are divided among the partners with the French government paying 2/3's and each of the other three countries paying 1/9 each. In addition, about 49 percent of the costs, considered not to be shared, are paid for by the French government.

TV5 Québec-Canada's budget of $11.5 million U.S. differs considerably from its European counterpart. Though it is supported by the participating governments (including the European governments), it also has sizeable revenues from cable subscription fees, amounting to close to half of its budget, and it has small advertising and sponsorship revenues of about 1 percent.

TV5 has negotiated a special status with unions for rights clearance, which make unions, to a certain extent, partners in the TV5 venture.

OUTCOMES

TV5 has been the vehicle for multilateral cooperation, among governments and broadcasters, and for the collaboration of private and public broadcasters. It has succeeded in providing French-language programming to a large number of countries.

Identity

Current efforts in Europe and Canada are directed to establishing a more coherent programme schedule and using originally produced material to give the services definite identities as networks. In the past they have tended simply to re-broadcast programs from their partners. TV5 Europe's schedule, for instance, devoted different nights to different countries' programming.

Rising costs

As a re-broadcaster, the purchase and clearing of broadcast rights is central to TV5's operation. Half of TV5 Europe's budget goes to the purchase of transmission rights. The costs of broadcast rights are rising as the signal is being made available in Eastern European countries, and as TV5 becomes more widely received in France through increased cabling.

Cable transmission costs in Europe have been negligible to date. However, the German cable system (run by the postal system) is now asking for a larger transmission fee, which is expected to significantly increase TV5 Europe's technical costs.

Equality of partners

The preservation of equality among the partners is a continuing challenge due to the founding rules of participation, the ongoing operations, the presence of partners of different sizes and of government representatives as participants in management and administration. Changes in structure and roles at both satellite services have been undertaken to address some of these problems. The French presence tends to overshadow the others, by virtue of its financial role, the size of the networks involved and the amount of programming it provides. In Canada, Radio-Canada had been the dominant partner in the first year of service, but greater equity has now been established.

Conflicting goals

Harmonizing the goals of the partners and of the satellite services itself can be difficult. The objectives of the consortium can conflict with objectives of the individual partners, and the goals of the partners may conflict with each other. For instance, since the TV5 signal appears alongside its partner's signals in some markets, it is in potential competition with them. A contradictory situation can arise where the success of the cooperative effort is a problem for the partners. TV5's re-broadcast of a foreign programme that is attracting too large an audience, may be seen as a conflict with one or more of the partner's programs; pressures may exist to move it to a poor slot in the schedule. This conflict is exacerbated when private and public broadcasters are working together. The private broadcasters sometimes find that their economic motives conflict with those of TV5 or the other partners, and they may act to discourage competition with their own services.

PARTICIPANTS

France
Antenne 2 (A2)
FR3
INA (Institut National de l'Audiovisuel)
SOFIRAD (Société Française de Radio)
TF-1 (privatized 1987)

Switzerland
Société suisse de radio-diffusion et télévision (SSR)

Belgium
Radio-Télévision belge de la Communauté française (RTBF)

Canada — Consortium de télévision Québec-Canada (CQTC)

Public	*Private*
La Chaîne (TVOntario)	Télé-Métropole
Radio Québec	COGECO
Radio-Canada	Radio Nord
National Film Board (not a broadcaster)	Film Sat

CHILDREN'S VIEW

Purpose: Producers of children's programmes of world's broadcasters and productions gather to discuss co-productions in order to develop quality programming for children that are in great demand all over the world.

Organizer and Costs: Organized by NHK (Japan). Direct costs for meetings are paid by NHK, while participants share all other expenses.

Participants: TVOntario (Canada), WQED (USA), Children's Television Workshop (USA), Film Australia (Australia), BBC (UK), SVT (Sweden), ZDF (Germany), NHK (Japan).

Content of first meeting (held in May, 1991)

1) Viewing of programmes produced by participants.
2) Discussion on coproduction proposals.

Preparation for First Meeting:

Started in January, 1991.
Participants determined in April, 1991.

Preparation included translation into English of all the written material, including the coproduction proposals, to be distributed at the meeting.

Public relations activities and related programmes in Japan:

Newspapers, including Japan Economic Journal and Sankei wrote about the meeting, while NHK introduced it in its noon and evening news programmes. CHILDREN'S VIEW and another consortium, Scienceview, were both featured in NHK's PR television programme.

A discussion on the future of children's programmes was taped for "Contemporary Journal", an evening documentary programme on NHK's educational channel, and was aired within about a week of the meeting. This programme was also introduced in newspapers.

Achievements:

1) Leading producers from different countries participated, making discussions very active and stimulating, and leaving a feeling among participants that 3 days were too short.

2) Viewing of the programmes helped participants to come to an understanding of the producers' aims and quality standards and facilitated procedures to the next stage.

3) Discussions on coproduction proposals clarified what programme formats and styles were to be pursued.

4) Participants began exchanges on the development and production of 6 possible coproductions, selected out of 30 proposals presented at the meeting. Those programmes being considered include: "Neo Fantasia" (fantasy-like classical music series using latest computer graphics); "Lost Animals" (science fiction adventure programme, recreating extinct animals, using computer graphics); "The Wheel in Space" (a family-oriented drama about children and their families who live in a near-future space station).

5) Consensus was reached that the next meeting will take place in Tokyo in 1992, and that it will continue as a producers' meeting on coproductions, participants taking turns as host countries.

Issues:

1) Future meetings are to focus only on coproduction proposals.

2) A decision is to be made on the size of the consortium:

   a. whether to extend the consortium to many other independent productions;
   b. whether to invite more participants from one region;
   c. whether to invite more participants from the regions not represented (rest of Asia, Eastern Europe, etc.).

3) Development of coproductions contributed by all the members of the consortium.

4) Creation of sub-committees, for certain categories or types of programming.

5) Development of means for closer communication among consortium members, such as distribution of newsletters, as the meeting is held only once a year.

CASE STUDY OF A MULTINATIONAL COPRODUCTION

OUR BEAUTIFUL PLANET

PROJECT DESCRIPTION

Our Beautiful Planet is a 2-hour environmental special on the central theme, "pollution knows no boundaries." The theme was developed through mini-documentaries produced by contributing broadcasters from around the world, and reinforced with an international satellite hook-up that linked hosts in seven locations around the world. Lloyd Bridges and Yoriko Mekata acted as international hosts in NHK's studio in Japan.

Participants agreed to broadcast the programme the week of 21 October 1990.

PROJECT PARTICIPANTS

Core producers of the programme were the English service of TVOntario, ZDF Germany and NHK Japan; contributing producers were Maryland Public Television (U.S.), SBS (Australia), CH11 (Thailand), TTV (Taiwan), and SVT (Sweden). All these broadcasters except Maryland Public Television (MPT), were known to each other through Scienceview; however, MPT had an existing professional relationship with NHK. *Our Beautiful Planet* was considered a "next step" for Scienceview members.

With the exception of SVT, which contributed a short item, these broadcasters all produced documentaries supporting the central theme, with Thailand's and Taiwan's participation co-ordinated by NHK. Additionally, Central Independent TV (U.K.) and HKTVB (Hong Kong) had a small involvement. La Chaîne, TVOntario's French service created *SOS Terre*, a French-language version of the programme, with Francophone studio commentators, but produced no original documentary footage.

PROJECT DEVELOPMENT AND PRODUCTION

The idea for the programme came from Sosuke Yasuma (NHK), who acted as executive producer in charge of programme coordination for the project. After determining that no similar international documentary existed, he presented the *Our Beautiful Planet* concept in a planning paper at the 1989 Scienceview meeting. Ten countries joined in the project with six directly involved in the production, these latter each creating a documentary within their own geographic regions that demonstrated the international impact of pollution. The programme outline was developed consensually by TVOntario, NHK and ZDF through both face-to-face meetings and long-distance communication. All participants agreed upon this outline and produced documentary sequences of specified lengths on particular subjects. NHK undertook to provide studio facilities for international hosts and to provide bridging computer graphics.

In general, all documentary segments were distributed by each producer to partners, who in turn translated the items (where appropriate) and pre-packaged the programme in a rough cut. The satellite-linked segments were pre-taped and inserted into the by each producer, who then created a final version of the show. Overall host segments, featuring Lloyd Bridges and Yoriko Mekata, were produced in NHK's studio and used by all producers except ZDF, which created its own comparable segments (with Japanese and German hosts) in NHK's studio. MPT broadcast TVOntario's version of the programme.

LANGUAGE

- *Issue:* It was agreed by all broadcasters that English would be the key language of operations (English is the language of operation of Scienceview). However, some programmers reported that language difficulties existed operationally.

  Resolution: In some cases translators were brought to meetings; in other cases patience prevailed until mutual understanding was reached. Documentaries were produced in local languages to reinforce the international aspect of the project. Every partner was provided with each edited documentary and accompanying script; partners then translated the narration into their own language.

CULTURE

- *Issue:* Concern was expressed by some participants that audiences in different countries have varying degrees of knowledge and sophistication about environmental issues and that therefore not all documentary segments would be appropriate for all broadcasters' use.

  Resolution: Re-editing of documentary segments was done by some participants. For example, ZDF reports using only 20 % of provided footage, eliminating some items with which its audience was overly familiar (for example, tree loss in the Alps, ZDF's own item) and including others that were not part of the original programme (for example, the impact of overpopulation).

  The proposed international coproduction of a second *Our Beautiful Planet*, currently in preliminary discussions, will probably maintain the modular approach used in the first production now that many of the kinks have been ironed out. In addition, a new kind of cooperative venture, dubbed the "Scienceview Initiative", has been developed in part as a response to programmers' difficulties in making completed documentaries culturally appropriate for a home audience. Participants in these ventures develop concepts jointly, shoot and rough-edit agreed-upon individual material, and exchange rough edits as well as all original footage. Each participant can then use the material in any way to fashion a final product that meets local audience needs.

- *Issue:* There was difficulty finding a high-profile international host who would travel well from one culture to another, had credibility in environmental issues, and would be available in October (peak season for many actors and journalists as well as broadcasters).

  Resolution: Lloyd Bridges was a compromise choice as production deadlines approached. His segments were not used by ZDF, which was concerned that because he was familiar to their audience as an actor, he would have less credibility as an environmental spokesperson. In the proposed *Our Beautiful Planet 2*, each partner will produce a studio segment with a local host.

FORMAT

- *Issue:* Not all participants were convinced that 2 hours was the best length for the programme. For example, ZDF believed that a shorter programme would be more appropriate for Germany. SVT has not yet packaged or aired the programme, in part because its length and serious orientation does not fit readily into their one-hour upbeat Friday night science slot. Programme length was a factor in Maryland Public Television's inability to secure nationwide programme distribution on the mainstream PBS network. Instead, a subsidiary public network offered the programme to stations across the U.S. for broadcast at their discretion, which made tracking of broadcast and response virtually impossible. Two hours was considered an especially difficult length to handle during October's peak season.

  Resolution: An alternative programme length is being considered for *Our Beautiful Planet 2*, which, if it takes place, will probably be timed to coincide with the June 1992 Earth Week Summit. The June air date would facilitate pre-emption of programming during what is traditionally a repeat season, allowing networks to cluster environmental programs around *Our Beautiful Planet 2*, through the week.

- *Issue:* The international satellite link positively reinforced the idea that time, like pollution, doesn't stop at national borders: because of the international time clock, the satellite hook-up segments linked noon in Germany, early morning in Toronto, early evening in Tokyo, sundown in Thailand and mid-evening in Australia. However, despite its advantages, the link was also both logistically and conceptually difficult for some partners. For example, taping of additional studio segments that same day meant that Tokyo studio technicians were working until 3 or 4 a.m. As well, because of all the different time zones involved, it was impossible to actually distribute the programme live, despite the appearance of "live" connections.

  Resolution: Those participants committed to the importance of the international link to the conceptual content of the programme --pollution knows no boundaries -- managed to convince the others of its validity, despite the logistical difficulties.

  Our Beautiful Planet 2 will retain a different kind of international link between broadcasters, its form as yet undetermined.

- *Issue:* The differences in videotape format (PAL and NTSC especially) unexpectedly increased demand for human resources and equipment to facilitate NHK's exchange of material with European broadcasters.

  Resolution: By mobilizing all available equipment and technical personnel, NHK was able to meet demands.

- *Issue:* Production deadlines were very short, leaving little time between receipt of other partners' documentaries and airtime, as well as little turnaround time between the taping of the satellite-linked segments and programme broadcast. As a result, producers had limited flexibility to adapt the programme to their audiences' needs.

  Resolution: This issue will be taken into consideration in planning production schedules for future international co-productions.

GEOGRAPHIC DISPERSAL

- *Issue:* Because participant broadcasters were spread around the globe, communication was more complicated than usual. Core participants were able to meet only three times and otherwise had to rely on phone and fax communication, not always received during traditional hours of business.

  Resolution: Programmers required extra patience and understanding -- for example, a willingness to receive long distance phone calls at home at midnight because they were made during business hours elsewhere. The three production meetings that took place were planned to piggyback on conferences and other international meetings (in Japan, Germany, Toronto) that participants were attending worldwide, allowing at least some cost-effective direct contact. Programmers' success in communicating across long distances derives in part from their existing professional relationships through Scienceview.

  Programmers' broadcasting institutions recognized the complexity of this international coproduction and made special allowances in dealing with, for example, the intricacies of legal relations.

PROJECT FINANCING

The total cost of the special was approximately $890,000 U.S. to $1.06 million U.S. No money changed hands to support production; each partner paid his or her own costs. It is fundamental to Scienceview that money is not the consideration in a project so that the focus may be programme content. In fact, part of the project's appeal for partners was that for a relatively small investment it provided access to a unique programme of international scope.

NHK as host producer agreed to produce the central studio segment and all linking computer graphics.

Costs were split according to the following ratio:

NHK:	40-45 %
TVO:	25 %
ZDF:	25 %
Taiwan, Thailand, Maryland:	5-10 % altogether.

Money did change hands to pay for the satellite link-up, the costs of which ($71,000 U.S.) were shared among all eight participants.

To assist distribution of *Our Beautiful Planet* to the developing world (coordinated by Central Independent T.V.), the Canadian International Development Agency contributed a $10,000 Canadian ($8,900 US.) grant towards distribution and dubbing. *Our Beautiful Planet* was described as the most requested title in the catalogue, receiving 65 requests in two months.

FACTORS THAT CONTRIBUTED TO SUCCESS

All participants described the coproduction venture as worthwhile and positive and cited the following factors as contributing to its success:

• The **appeal of the subject matter** was essential to each producer's participation.

• Each programmer entered the project with **a sense of adventure** and a mind open to cultural differences, while retaining a sense of professionalism that ensured that the programme met the particular needs of each broadcasting operation. At the same time, a willingness to compromise and cooperate were considered important.

• **Face-to-face meetings** were described as an essential component of the production process, allowing partners the time together to work out problems and develop a strong programme concept and outline.

• **The existing and developing working relationships and mutual confidence** between partners were also considered an important contribution to this and subsequent projects' success. (International meetings, through other associations and cooperative projects, provide programmers with occasions to get to know each other individually and through their work as well as opportunities for discussing ideas).

• Even if they were at times concerned about the appropriateness of the documentary content for their audiences, programmers appreciated that the coproduction provided cost-effective **access to international footage** that they would almost certainly not have undertaken to shoot themselves.

PROGRAMMERS CONSULTED

NHK, Japan	Sosuke Yasuma, Senior Executive Researcher, NHK Broadcasting, Culture Research Institute and Executive Producer, NHK Coproductions Hidemi Hyuga, Chief Producer, Science Programme Division	
TVOntario	TVO	Wally Longul, Creative Head, Science Programming Craig Moffit, Executive Producer, Science Programming
	La Chaîne	Michel Lacombe, Director of Adult Programming
ZDF, Germany	Joachim Bublath, Executive Producer, Science and Technology Department	
MPT, U.S.A.	Jane Began, Director, Finance and Production, National and International Production.	
SVT, Sweden	Maud Hiller, Producer, Science Department	

OUR BEAUTIFUL PLANET (1 x 120 minutes, live)

Development Period: 6 months

Production Period: 10 months

Content and style: Special programme on environmental protection, produced with Scienceview members as major partners. It is a report on world environmental issues that looks for solutions.

American and Japanese co-presenters anchored the programme in an NHK studio in Tokyo, connecting the studios of seven different countries. Participating countries contributed reports on environmental issues by live satellite transmission, which enabled simultaneous participation in one programme by various partners of the world.

Coproducers: NHK (Japan), TVOntario (Canada), ZDF (Germany), Maryland Public Television (USA), SBS (Australia), TTV (Taiwan), TVT (Thailand), SVT (Sweden), Central (UK), HKTVB (Hong Kong)

Broadcast: The programme was aired live in October 1990. An international version was distributed to the third world countries through "Television Trust for Environment" and will be broadcast and seen on television or by video in 107 countries.

Achievement: It was successful in bringing together different values that were possessed by ten coproducers and in creating a single programme on a single theme.

Issues:

1) In the early stages, it took a long time to come to an agreement on how the programme was to be directed, what items were to be covered, and what were the best ways of approaching environmental issues.

2) Communication and coordination required a great amount of time and energy as there were many coproducers.

3) Connecting studios of various parts of the world posed technical problems such as format difference (PAL B, PAL C, etc.), different allowance for blanking, noise, and so on. These required a considerable amount of work to overcome.

CASE STUDY OF A MULTINATIONAL COPRODUCTION

INDELIBLE EVIDENCE

PROJECT DESCRIPTION

Indelible Evidence is a forensic science series that explores real crimes through interviews with (as much as possible) the actual participants and through dramatized re-creation of events.

Two series have been created to date. The first, in 1985-86 consisted of six half-hours produced by the BBC; the second was produced in 1989-90 as an international coproduction and consisted of eight programs -- each partner produced two in exchange for broadcast rights to the other six.

A third coproduction, possibly involving different partners, is in the preliminary stages of development now.

PROJECT PARTICIPANTS

Coproduction partners of the second series were BBC (England), ABC (Australia), SDR (Süddeutscher Rundfunk - a regional arm of ARD (Germany)) and TVNZ (New Zealand).

PROJECT DEVELOPMENT AND PRODUCTION

Based on the success of the first BBC-produced series, three other producers expressed a strong interest in participating in an international coproduction of a second series. Each participant produced two documentaries and received six from the other programmers. As a guideline for production quality and style, participants used a single programme from the first series as a benchmark against which to measure their own efforts. Decision was made by consensus under the leadership of a single executive producer, Simon Campbell-Jones of the BBC.

Producers agreed to bring to the table programme ideas formulated according to common basic guidelines; once stories were agreed upon and developed, programmers circulated scripts and kept in touch with each other via telephone and fax throughout the course of production.

Participants packaged programs with their own unique introductions and conclusions, using their own presenters. The BBC produced English-language versions of the German programs for all the English-speaking participants. SDR dubbed all English-language programs into German. Programmers had the right to make minor editing changes to others episodes.

LANGUAGE

Issue: Language issues were described as the most difficult aspect of this coproduction, not simply because of the two different languages involved, but rather because of the different versions of English used in Great Britain, Australia, and New Zealand. Although the British accent and idiom are familiar to Australia and New Zealand, the reverse is not necessarily true.

Resolution: Special care was taken not to use nation-specific language in English versions. Additionally, because of the extreme costs incurred by SDR for dubbing English-language programs into German, future projects would likely be subtitled despite the notable success of the dubbing.

CULTURE

Issue: When the production partners reunited to discuss their proposed story ideas, they found that they had all settled on crimes that involved violence (murder or rape) against young women, clearly unacceptable as a consistent series theme.

Resolution: Programmers agreed to change some topics; for example, NZTV changed their subjects to a domestic and a political (the Rainbow Warrier) bombing.

GEOGRAPHIC DISPERSAL

Participating producers agreed that communication (face-to-face, by fax and by phone) was essential to the process. To ensure that all programmers were privy to the same information flow, the executive producer made a point of sending copies of faxes to all participating parties and not simply the single party to whom discussion was addressed.

Issue: One producer remarked that it would have been useful to have had even more guidance from the BBC (which had been through the series process before) on successful production methodology. Similarly, one producer said that a future coproduction would be enhanced by increased input into other producers' script development.

Resolution: The need having been identified, it will surely be addressed in the proposed third series of *Indelible Evidence*, particularly if producers new to the series come on board. Producers who contributed to the second series have worked out most of their own production problems.

Programmers agree that a strong executive producer -- one with responsibility for and expertise in the project -- was essential to the successful completion of the series.

PROJECT FINANCING

No money changed hands during production, which enabled programmers to focus on programming quality, rather than on production expense.

A small amount of money was paid to the BBC by ABC and TVNZ for the translation of the German programs into English.

FACTORS THAT CONTRIBUTED TO SUCCESS

• The **appeal of the subject matter** and resulting desire to participate in the project were essential to each producer's participation.

• **A strong executive producer**, as noted above, was important to the success of the programme.

• **The ability to meet face-to-face** was cited as important, as was the fact that programmers all had professional relationships of some standing.

• The **existing working relationships and mutual confidence** between partners were also considered an important contribution to the projects' success. (International meetings through the European Broadcasting Union, for example, provide programmers with occasions to get to know each other individually and through their work as well as opportunities for discussing ideas.) As well, admiration for the work of the producer of the original BBC series was a strong motivator for some participants.

• **The benign competition** between programmers, who knew that their productions would be screened within the same series as the work of three other broadcasters, was reported by all participants as a spur to achievement.

PROGRAMMERS CONSULTED

BBC
Simon Campbell-Jones,
Executive Producer,
Science and Features Television

ABC
Stuart Scowcroft,
Head, TV Science and Features

SDR
Walter Sucher,
Executive Producer,
Science Unit

TVNZ
Ross Johnston,
Executive Producer,
Natural History and Science Unit

MINI DRAGONS (4 x 60 minutes documentary series)

Development Period: one year

Production Period: one year

Content: The present state and future issues of the rapidly developing Asian "Mini Dragon" countries (Korea, Singapore, Taiwan, Hong Kong) are shown, from the standpoints of history, culture, sociology, and not least, of economy.

Coproducers: NHK (Japan), Maryland Public Television (USA), Film Australia (Australia)

Broadcast: The series was aired on NHK in December 1990, and on the PBS network in USA, with MPT as the key station. In Australia, it was broadcast on ABC. About 40 countries plan to purchase and broadcast the series.

Achievements: This series is considered a very successful coproduction in which the system functioned most effectively, because all co-producers participated throughout the research and development, filming, post production and sales. This equality of rights and responsibilities is the most important characteristic of this coproduction. Producers, each of whom was responsible for one of the episodes, shared ideas and opinions for all the episodes, in their efforts to reach a common concept of the series.

To facilitate the above, meetings for all the producers were held during each of the four production stages in order to:

1) Develop the series. Overall series image was developed.
2) Determine themes of individual episodes. This meeting included lectures by academics and diplomats.
3) Study the shooting scripts and promotion plans.
4) Hold final discussions on rough edited versions.

The series proved to be successful, receiving good reviews from newspapers, etc. Universities and other academic institutions showed much interest, and some of them used the series for their courses.

A sequel is now being produced.

Issues: During the preparatory stage, many discussions took place to determine the programme style, the recording of narration, editing, and also to deal with the issue of catering for different audiences with different attitudes toward television.

GINGER TREE (4 x 60 minutes)

Development Period: 4 years

Production Period: 14 months

Content: Drama shot in HDTV and broadcast by converted system. Based on the original novel by Oswald Wynd on the dramatic life of an English woman who lived in China and in Japan for 40 years from the early 20th century to the Second World War.

Coproducers: NHK (Japan), BBC (UK), WGBH/Boston (USA).

Broadcast: On NHK in March 1990, on BBC in UK, on the PBS network in USA with WGBH as the key station.

Achievement: Programme proved to be successful, achieving an average 20 percent viewing rate in UK and becoming one of the most popular programmes of the season. It was also well received in USA, with 7.4 percent as the highest viewing rate.

Issues:

1) NHK had difficulty recruiting Japanese actors who had almost no experience of joining an international coproduction.

2) Drama productions between UK and Japan differed in many aspects, including customs at filming sites, how scripts are written, and so on.

3) Difference in extent of sexual depiction permitted, forced changes in three scenes of the Japanese version.

4) A total of five years was spent from programme development to completion: a length of time which was recognized as necessary in making a successful programme of this scale.

PARADISE GARDEN (1 x 90 minutes)

Content: Dramatization of the life of Jan Letzel, a Czechoslovakian architect who designed a building that now remains in the town of Hiroshima as the symbolic A-Bomb Dome. The story is based on newly discovered material on Letzel, and depicts the dramatic life of a man who loved Japan and the Japanese.

Coproducers: NHK (Japan), CST (Czechoslovakia)

Broadcast: On NHK in May 1990; to be aired in Czechoslovakia in the fall of 1991

Achievement:

1) Cooperation between Japanese director and Czechoslovakian script-writer worked out well.

2) As shootings in both countries were conducted by the crews of each country, only the producer and the assistant producer had to travel between both countries, which contributed to a reduction in costs.

3) As the story was situated in both countries, it was well-suited to a bilateral coproduction, which would effectively promote the understanding of both peoples through a history of their cultural exchange.

Issues: As there was difference in currency values of both countries, the calculation of each coproducer's contribution was difficult. The problem was solved by decreasing the cash contribution of CST and increasing the amount of their services in the production.

CRITERIA FOR COOPERATION

This list of criteria for cooperation is intended to serve as a general checklist of the elements that can determine the success of initiatives and the quality of products. There are, of course, different types of coproduction and various ways of cooperating. Potential partners can consider therefore all or some of the criteria depending on their relevance to the project in question.

CONTENT QUALITY

- past experience of partner
- clarity of objective
- innovation in the use of the medium to communicate to the viewer
- creativity, for example, writing or artistic use of the medium
- relevance in terms of the establishment of the relationships between program content and realities of contemporary life
- standards for factual programs such as:

    - impartiality and presentation of all significant views
    - treatment of facts with care and accessibility
    - placement of facts in context
    - avoidance of sensationalism
    - promotion of understanding
    - presentation with honesty, truthfulness, and simplicity
    - standards for fictional programs such as:
    - partiality
    - offering challenge, controversy, scope for experimentation, and dissent
    - presentation with passion, directness, respect, simplicity, and originality

- treatment of sex and violence with:
    - understanding ourselves as the goal
    - openness, truthfulness, balance without exploitation

- reflection of the diversity of the population using non-stereotypical, fair, and sensitive portrayals of women and men, minorities, people who are physically and mentally challenged, and people who are socially disadvantaged

PRODUCTION and POST-PRODUCTION

Program Development

- agreement on scripting and roles of partners in editing and adaptation
- ability to customize content to local needs according to local social, moral, religious, cultural, and political codes or regulations
- access to international footage
- agreement on editing of tape and on number and nature of finished products
- strong executive producer, one with responsibility and expertise in the project

Production Values

- past experience of partner
- quality of camera work
- quality of lighting, clarity of video
- quality of audio
- low frequency of technical defects in signal quality , for example, poor exposure, incorrect color balance, low signal to noise ratio

Working Relationships

- development of existing and new working relationships and mutual confidence
- shared sense of adventure combined with the spirit of open-mindedness and professionalism and the willingness to compromise and cooperate
- benign competition between participating programmers as a spur to achievement
- intercultural understanding of partners' backgrounds including differences in perspectives on

  Program-related issues
  - content
  - appeal of the subject matter and of its treatment
  - common terminology and concepts
  - regulatory environment (social, moral, religious, cultural, and political codes)

  Production-related issues
  - methods
  - labour relationships
  - common terminology and concepts

- agreement on the working language and awareness and sensitivity to language and cultural issues of members of the team with other first languages
- effective planning to coordinate programming and production, for example, synchronization of research, script development, shooting, acquisition of stock footage, etc.
- adjustment in administration and production procedures to accommodate co-production
- ability to meet face to face

QUALITY OF TRANSMISSION

- quality of recording equipment used by producers
- quality of transmitted signal at point of origin

FINANCIAL REQUIREMENTS

- agreements to share costs
- recognition that there is a correlation between the ability to contribute financially and the size of the audience served
- agreements and systems to promote exchanges in kind
- agreements on payment or exchange schedules
- negotiations around the involvement or the establishment of a separate production company
- negotiations around the rights for distribution, for example, or broadcast or non-broadcast

NHK'S COPRODUCTIONS AND THEIR ISSUES

Recently, NHK has been participating in more international coproductions. However, as we are not yet fully accustomed to the cooperative working practices required, it still takes a great amount of time for us to reach common understanding and consensus regarding program themes. The following are the major issues that emerged from the experiences of NHK's producers:

1) As a Japanese audience has viewing attitudes that are different from those of western countries, there is quite a difference between respective sytles and ways in which programs are directed. This often makes it necessary to produce special versions for broadcasting in Japan.

2) When the number of participants are many, coordination takes a great deal of work and energy on the part of the host station, and it takes longer for participants to reach a consensus. Special care is necessary so that all the participants can feel that they are equally involved.

3) It is hard to have a common standard method of calculating the production cost between partners who have different economy systems and currency values.

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OPTIONS FOR ACTION

Three papers address **opportunities for future collaboration by public broadcasters.**

The first lists **participants' suggestions for collaborative action,** collected several weeks before the symposium either through interviews or a written questionnaire. None of these are actual proposals but rather they identify issues, concerns, and initiatives around which public broadcasters might wish to mobilize. Many of these suggestions relate directly to the participants' earlier noted comments on the purpose of public broadcasting (Section 2) and the challenges before it (Section 1).

The other **two papers advance proposals for specific projects**. Each provides more than adequate information for discussion of the concepts presented, their potentials and their limitations.

The first describes **three categories of international public networks — news, public television, and education/training/development**. Each is treated separately as the focus of a hypothetical network, whose characteristics are described in terms of objectives, content and services, partners, management and finances, and technology and whose strengths and weaknesses are analyzed. It concludes with some general analyses and makes recommendations for consideration by the participants at the symposium. More detailed information, however, would be required if a decision to proceed were taken.

The second proposal paper describes **possible electronic data base development** for various items of information (such as, coproduction ideas, program components available and in development, research, facilities access, key contacts within organizations, etc.) that would facilitate and promote the work of public broadcasters.

In reading these papers, participants are asked to **reflect on the possibilities and benefits** that these proposals suggest and to look beyond some of the problems and constraints that come readily to mind or which are identified in the papers themselves. This is not to say that potential problems should be conveniently ignored; rather they should not serve to unduly stifle any visionary thinking and projecting. These proposals are also intended to encourage still other ideas and options for future activity.

OPPORTUNITIES FOR COLLECTIVE ACTION

PBI PARTICIPANTS' VIEWPOINTS

In response to queries by the conference organizers, the participants provided their opinions on collaborative action to counter the challenges facing public broadcasting and to reinforce individual and collective missions.

The information received in writing or by telephone is first summarized then reproduced in full.

Opportunities for Collective Action

Joint ventures
- Commitment to joint ventures, for example co-productions, needs to be renewed.

Marketing
- The distinctive nature of public service broadcasting needs to be marketed.
- Awareness of the importance of public broadcasting in social and community life needs to be raised.

Sharing of information and archival material
- Public broadcasters should discuss practices and practical outcomes that reflect their needs and capacities.
- Individual public broadcasters' successful endeavours and experiences with issues such as deregulation, market monopolies, etc. should be shared.
- Inventory and archives should also be shared.

Collective action of a small group of the strongest companies in Europe, U.S., Canada, and Japan to **coproduce** for the world-market very high standard programmes, which can compete with private broadcasters. *NOT (correspondence)*

A serious approach to **marketing** the distinctive nature of the service which we provide. There is a danger that we will allow centre stage to be taken by the private broadcasters because of their greater commitment to marketing and that we will allow a situation to develop where the very diversity of programme channels will tend to obscure rather than highlight the difference between public and private.

We have the capacity to co-operate so as to generate a real **awareness of the importance of communication and broadcasting in social and community life**. Some endeavours by the EBU (European Broadcasting Union) are relevant in this context.

We need to consider a renewal of real commitment to **joint endeavour.**

We need also to look at the opportunities that exist for **sharing our archival riches.** *RTE (correspondence)*

Assumptions of "Eastern" and "Western" Europes and television are erroneous — as the similarities cross those labels. Hungary is more advanced than other socialist countries. Much more contemporary and much closer to Canadian or Belgian television.

All public television is facing certain challenges and the discussions should start with this understanding.

Public broadcasters can work together for **co-productions.** Examples are the David project in Europe, which supports co-productions in films, social documentaries, etc. Also the Hexagon project with Italy, Yugoslavia, Czechoslovakia, Poland, Austria, and Hungary arranging television festivals and meeting for viewing and co-production discussions.

It is essential that PBI talk about **practices, practical outcomes that reflect participants' needs and capacities**. *MTV (telephone conversation)*

I do not see great chances for collective action. I could imagine however that individual action can benefit greatly from **analyses and examples of successful endeavours abroad**. Effects of deregulation, market monopolies, concentration of industry on program content have to be analysed and made known to the relevant groups of society. Coproductions are welcome and are helpful but cannot be a major remedy because of barriers of language and cultural traditions. *ARD (correspondence)*

The public broadcaster is facing harsh financial conditions amidst an international shortage of software and rising production costs. In spite of this, important themes that are often neglected by profit-seeking commercial broadcasters, should be taken up by the public broadcaster, so that such programming may be left as a cultural legacy to the next generation. This gives a common historical mission to public broadcasters all over the world, and thus global cooperation and the raising of common issues between them, become indispensable.

We hope that public broadcasters will be able to decrease production costs and to increase their total production ability. This may be accomplished through closer communication between the various levels of management and staff, and through **the promotion of co-productions, technical cooperations, and more specifically, the sharing of information on each other's programmes and material**. *NHK (correspondence)*

POTENTIAL NETWORKS FOR PUBLIC BROADCASTERS

1. INTRODUCTION

Considering international public broadcasting options is timely. The availability of news, training, education: i.e., of any and all information, has been shown repeatedly to be correlated to national economic growth and competitiveness. The sophistication of communications technology(ies) makes straddling the globe a routine technical feat, and developments such as video compression will lower the associated costs. Competition from the private sector and from high-profile, public event broadcasts only reinforces the need to maintain and enhance the vitality of public broadcasting.

International public broadcasting interests cover a sub-stantial range of activities and have access to considerable economic resources. This action option paper briefly describes three categories of activity: news, public television, and education/ training/development. Each is treated separately as the focus of a hypothetical network, whose characteristics are described in terms of objectives, content and services, partners, management and finances, and technology, and whose strengths and weaknesses are analyzed. The final section of the action option paper draws some general conclusions and makes recommendations to be considered by PBI.[1]

2. INTERNATIONAL NEWS NETWORK

2.1 Rationale

The proposed various international (BBC World Service Television), regional (Euronews) and national (CBC Newsworld) public initiatives, as well as the existence of a private network (CNN), make consideration of an international, public news network appropriate.

2.2 Description

2.2.1 **Objectives**: The primary objective is to capitalize on existing international, regional and national initiatives by collaborating on the creation of a single international public news network which promotes the freest possible flow of unbiased information on global issues and which provides a public alternative to private international news networks.

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1 Each model may make arbitrary assumptions to highlight a point and/or to maintain brevity.

2.2.2 **Content and Services**: Content would be drawn from existing news networks such as those mentioned in 2.1, from the news/public affairs programming of public networks such as PBS in the United States, CBC in Canada and from any other relevant sources. The two primary types of content would be: (i) short-format 'news' reports that would cover a range of topics from political, business, education and entertainment around the world; and (ii) long-format, in-depth programmes based on documentaries, panels and similar sessions. Consideration might also be given to producing and distributing programmes such as significant debates at agencies such as the United Nations and 'special events' programmes geared to global issues such as International Literacy Year. The network would function 24 hours a day, seven days a week in order to serve its global partners.

Training in news gathering and/or production techniques could be offered as a service to those who need assistance before being able to participate in the network: for example, public broadcasters in some developing countries.

2.2.3 **Partners**: Partners would be sought for a number of functions. Some, such as the networks described in 2.1 (and private networks such as CBS), would be both providers and users of materials obtained and distributed by the network. Some government and business partners might sponsor particular programmes. Other partners might be sub-contractors to the network to provide services such as management, translation, production, technical support, etc. Other partners might help reduce the high costs of collecting and producing news by sharing facilities such as the BBC's 50 overseas bureaus, uplinks, personnel, etc. Potentially fragile domestic partners could be strengthened by collaborating in such ways.

2.2.4 **Management and Finances**: An action task force could be struck immediately, composed of interested public broadcasters. Its mandate would be to capitalize upon the initiatives such as those described in 2.1, and to build a broader base of participation. Task force subgroups could be established to carry out work assignments such as long-term planning and mounting a series of pilot projects that would occur while long-term management structures are being developed. A subscription fee could be charged to join; programming fees could be charged for programme feeds; sponsorship and advertising revenues could be pursued.

In summary, a management structure could be developed and financial strategies pursued so that a streamlined, self-supporting international news network emerged.

2.2.5 **Technology**: The current IntelSat network of satellites can be used to relay video signals around the globe. Assuming that videotaped materials are standards converted, delayed and replayed to conform to regional time zones, and that no production or terrestrial redistribution costs are involved, the annual, technical costs of such a global network have been estimated by TVOntario staff at approximately $18 million (U.S.).[1] Terrestrial technologies would be provided by partners from their own resources, to whatever standards the network might specify. The initial videotape-relay model could be easily upgraded as content is developed and financial plans refined.

2.3 Analysis

A 'network of networks', drawing upon the best news and public affairs programmes in the world, has a number of advantages. First, fragmentation of effort and duplication of news coverage, marketing etc. would be minimized. Second, audiences would see materials from a variety of sources, and would thus hopefully have a more sophisticated view of world developments than if they were confined to one source.[2] Third, global collaboration might lead to technical and content innovations otherwise impossible to achieve.

Such a concept has some challenges to overcome. First, the issue of funding needs careful investigation. Public broadcasters are experiencing major budget cuts and would therefore only be able to participate (i) if special funding were available to such a network and/or (ii) if a business case could be made showing the economic benefits of each partner's participation.[3] Well researched, locally produced programmes could draw an informed, global viewing audience attractive to sponsors, but are expensive to produce. Second, current stakeholders in the bilateral and multilateral initiatives underway (see 2.1) may not want to join a 'single' global news network. Third, news and current affairs programmes are inherently time-sensitive and must be seen on a timely basis to capture audiences.

The videotape-replay model adopted in the technical cost estimate is vulnerable to competition from private networks that have the resources to broadcast live.

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1 In addition to using Intelsat facilities, the TVOntario estimate included domestic satellites in Canada, the United States, Europe, Japan, Australia, Brazil and Mexico.

2 Both BBC and NHK have articulated this perspective in their respective descriptions of the World Service Television and the proposed Global News Network.

3 The BBC World Service Television is self-funded through subscriptions (in Europe) and is co-funded with a regional sponsor (in Asia). NHK is proposing a similar strategy for the potential Global News Network.

3. PUBLIC TELEVISION NETWORK

3.1 Rationale

Many countries not only have excellent public broadcasters but also present prestigious awards honouring their best programmes: for example, Prix Jeunesse, TVOntario Prize, Japan Prize, etc. Unfortunately, very few of these featured productions are shown on other public broadcast channels in other countries. Showcasing such winners could be the foundation for an international public television network.

3.2 Description

3.2.1 **Objectives**: The primary objective of such a network would be to distribute internationally the best public television programming produced by various national networks. The secondary objective is to produce public programmes on issues of global interest.

3.2.2 **Content and Services**: There would be two sources of content ranging across domains such as culture, entertainment, science and public policy. One type would be 'programmes of excellence': for example, those programmes honoured by existing national or regional awards mechanisms, supplemented by others chosen by the international network to receive its own awards. The second source would be those produced by the network (or other agencies such as The One World Broadcasting Trust) specifically for global distribution. Issues such as the drug trade; demographic trends and the environment; entertainment events such as Pavarotti's anniversary celebration in England; children's programming: all would be sources of productions from both the network's own facilities and external, independent producers.

3.2.3 **Partners**: Partners would, as in the news channel model, fill various roles: providers and consumers of programmes, funders and programme sponsors, suppliers, etc. Governments and international agencies could be approached for programme production funding relevant to their policies and priorities.

3.2.4 **Management and Finances**: The strategic choices available to the news channel (see 2.2.4) are relevant to this public television channel. Immediate action could be taken to mount pilot projects using existing programmes of excellence. A new international series of awards could be initiated as a management tool to motivate existing public broadcasters to produce programmes suitable for this new network and to give the network 'instant' presence. As these pilot projects unfold, a detailed business plan could be devised.

3.2.5 **Technology**: The same technical facilities and costs as in 2.2.5 would be involved in the delayed distribution of existing videotaped materials. Production of new programmes would add significantly to the technical facilities required and, even if existing facilities were used, to the cost.[1]

3.3 Analysis

An international public affairs channel has inherent merit as world events become global in context. In politics, the arts, entertainment, science and other fields, existing communications and travel facilities mean that people (such as Henry Kissinger and Luciano Pavarotti), and issues (such as population, global warming, pollution) have global resonance. Since national networks have produced outstanding programmes on these types of people and issues, and since global satellite distribution systems have already circulated programmes such as Live Aid, it seems timely for public broadcasters to take an organized approach to the global distribution and creation of public affairs programmes.

Against these evident strengths, harsh financial realities have to be considered. Funding for public networks is decreasing, and thus the financial viability of mounting even pilot projects must be evaluated realistically. Programming choices may have to be driven, at least initially, primarily by the issue of money.

One World Broadcasting Trust and others have demonstrated that there is money available, but the sustainability of global programming is an unknown issue that needs to be tested.

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1 The One World Broadcasting Trust incurred $4.675 million (U.S.) in direct programming costs to produce eight international programmes. That figure does not include substantial donated time, given on a one-time basis.

4. EDUCATION, TRAINING AND DEVELOPMENT NETWORK

4.1 Rationale

Many of the technologies associated with public broadcasting are being used by educators and trainers to distribute courses and programmes.[1] In addition to institutions such as the Hong Kong Open Learning Institute and the British Open University, there are regional organizations such as the Commonwealth of Learning, consortia such as EuroPACE and EuroStep[2], and narrowcast corporate networks such as those run by IBM, AEtna Life and Casualty Company, a multinational insurance company, and American Telegraph & Telephone (AT&T), the international communications company. Organizations of professional distance educators and trainers also exist.[3] In short, there is an infrastructure available that could collaborate with public broadcasters in the development of an international education, training and development network in which domestic audiences would be consolidated into a global, learning viewership with resulting economies of scale.

4.2 Description

4.2.1 **Objectives**: The primary objective of the network would be to enhance access to education, training and development programmes.

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1 The most commonly used term to describe this is distance education.

2 The Commonwealth of Learning, headquartered in Vancouver, Canada, was established approximately three years ago by the Commonwealth Heads of Government, to encourage the development and sharing of distance education resources among Commonwealth countries. EuroPACE, based in France, was launched three years ago by industrial leaders in cooperation with the European Community. It produces and disseminates advanced scientific and technological programmes using university and industrial R&D expertise. Eurostep is a consortium of over 300 institutions in 20 European countries formed in January 1990 to transmit education and training programmes to Northern, Western and the greater part of Central Europe, using the Olympus satellite.

3 The International Council for Distance Education liaises with regional associations such as the Asian Association of Open Universities, the Australian & South Pacific External Studies Association, the African Association of Distance Education, the Canadian Association for Distance Education, the Latin American Network for Development in Distance Education and the European Distance Education Network.

4.2.2 **Content and Services**: Expertise exists about the design of almost any type of content for television: for example, elementary school courses, graduate engineering courses, continuing education for health professionals.[1] Corporations such as IBM and AT&T make extensive use of their own technologies in their corporate training programmes. Corporations are discussing coproduction of generic training materials on broad issues such as management strategies which might be relevant to audiences in places such as Central and Eastern Europe. Once needs were identified, partners with appropriate content expertise could be readily located in either the public or private sectors. The network could distribute programmes produced by others or co-produce/sole produce learning activities.

It could develop an integrated database of all public and private broadcast training, education and development courses. It could also offer training and consulting assistance to those who need such services before being able to join the network.[2]

4.2.3 **Partners**: Partners would be crucial to this network. Public and private agencies with content materials and educational production expertise could be located. IntelSat and other technical service providers might provide special rates for pilot projects to test the concept. Funding partners would also be needed for the first series of pilots; organizations such as Volunteers in Technical Assistance and One World Broadcasting Trust have demonstrated that such funding can be found.

4.2.4 **Management and Finances**: An action task force should be the first management tool for this network. The group could include agencies such as TVOntario, BBC and others with educational broadcasting expertise and be expanded to include educators. Each member would contribute expenses until a pilot project phase was defined and base funding obtained. A long-term business plan and management structure would be developed as part of the pilot project.

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1 More details can be obtained from a private electronic database service such as Ostendorf Online in Colorado or from a public service such as the International Centre for Distance Learning in England, which offers both electronic and CD-ROM formats. The latter lists over 3,000 courses and 200 institutions.

2 Studies by A. Stahmer and Peat, Marwick and Partners document the challenges, and opportunities, of a commonwealth television network. Many of the issues they raise are repeated in more recent publications by Martin and Rowley about other international television ventures.

4.2.5 **Technology**: Research indicates that interaction is a key factor in stimulating learning. A number of approaches are used on a local basis in developed countries to address this need: phone-in questions, 2-way videoconferencing, hand-held computer pads for answering questions, etc. The delayed, one-way broadcast technology would therefore have to be enhanced, presumably on a regional or local basis, to support effective learning.

4.3 Analysis

Effective learning requires learner-centred, interactive approaches which a one-way global broadcast network could not support. A strategic choice therefore has to be made at the outset of planning: (i) The network could be a 'global relay' system for national and regional programmes, but would not participate in distributing the programmes, as that would be the role of a local educational agency. The network could offer related support services such as databases, 'training the trainer' consulting services to build up local capacity; or (ii) The network could be a series of decentralized regional broadcast networks, each managed by a consortium of educators and trainers, which coproduce and distribute local and regional interactive courses with a strong, but not exclusive, broadcast component.

Both models would be challenged to find programmes that local educators would accept, since formal school credit systems vary so significantly. However, movement of people, globalization of business and other developments are already forcing educators to collaborate. The identification of niche content and underserved clients would also address this issue. For example, IBM could adapt the training programmes it offers its employees so that members of the public could study its computer-based learning techniques and/or the use of its products.

Broadcasters should realize that educators and trainers may have different (i.e., lower) production standards. That fact may partially explain why so many educational television activities are narrowcast. A network committed to education would be headed by an educational broadcaster so that educational, not public television, standards are the driving force behind the network.

Finally, education and training are areas where application must drive technology, not vice versa. The education/training/ development focus has probably the highest potential for public broadcasters to address a strong social need and to acquire a large and new viewing audience as 'learning societies' are created by governments and educators. Since education is currently on many politicians' agendas, the potential to negotiate government funding is high. But, to capitalize on this opportunity, broadcasters will have to commit to learning and mastering a new set of standards and behaviours, and adapt to the needs of their partners in education and training. This process will be facilitated if everyone's focus is how best to serve learners.

5. SUMMARY AND CONCLUSIONS

5.1 Three Action Options

Three international public broadcasting initiatives have been sketched out: a news network, a public television network, and an education/training/development network. Immediate action options have been suggested as bases for discussion: (i) a news task force can be created to integrate existing bilateral/multilateral news initiatives so that a global approach involving as many partners as possible is taken from the outset; (ii) a series of pilot projects distributing national award winners in public broadcasting can be mounted; an international public broadcasting award programme could be planned to give the resulting network an 'instant presence'; and (iii) the public broadcasters with educational expertise can spearhead the work of an action group, that would be enlarged to include educators, with a mandate to recommend the strategic content, services and partners necessary to create a viable education/training/development network.

5.2 Challenges

5.2.1 **Developing Countries**: Although progress is being made, broadcasters in developing countries lag behind their counterparts in the developed world in both their distribution and production facilities. One strategy for addressing this issue would be to ensure that any network had substantial training and infrastructure support components. The literacy and numeracy levels used in internal and external communications would be critical. Generous timelines should also be foreseen.[1]

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1 Rowley's paper is particularly articulate on this point.

Planning for any of the action options should squarely address the issue of whether developing countries are to be part of the plan, and if so, they should be involved from the outset.

5.2.2 **Regulatory Environments**: Preliminary research indicates that the global distribution of signals through IntelSat is virtually problem-free provided normal channels are followed. However, each country's regulatory agency would have to approve the domestic signal distribution. In many cases, particularly in the developing world, such approval would be time-consuming and not necessarily certain of success. Administratively, the problem could be solved by requiring that domestic approvals be obtained before anyone becomes a partner in any of the three networks and by budgeting generous timelines for participation by developingcountries.[1]

5.2.3 **Language**: Choosing the language(s) used in any of these hypothetical networks would be a delicate matter. If English had to be adopted as the single operating language for reasons of expediency and cost effectiveness, some countries might delay regulatory approval until their own linguistic needs are met. Techniques such as voice-overs, subtitling and split times could overcome some of the problems. Translation costs, whether absorbed at the international, regional or national level, will be considerable.[2]

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1 Copyright would also be an issue, particularly in the second and third network options. Unless each host producer were required to get clearances for any programme offered to the network programme pool, the network would have to devote a considerable portion of its staffing to that matter. The cost of producing programmes for international distribution compared to the cost of producing them for local use and then getting copyright clearance later should be rigorously examined.

2 BBC World Service Radio uses 37 languages.

5.3 Opportunities

CD-ROM or some other technology could be incorporated to create a library of actual programmes, thus extending the current databases of titles only. Special arrangements might be made to offer such discs at no charge to developing countries in much the same way as does the International Centre for Distance Learning at the British Open University.

Collaborative networks would be in a position to push suppliers to develop otherwise impractical technologies because economies of scale and a 'central' customer would exist. Development of domestic and regional production and distribution facilities might be accelerated to meet the challenge posed by such any of these international networks.

International organizations such as the Organization for Economic Cooperation and Development would have communications tools through which they could take direct action in promoting public discussion and/or training, rather than depending on others to produce programmes for them or spending excessive amounts on travel to serve their constituencies.

5.4 The Strategic Innovation

The concept of international collaboration in public broadcasting has enormous potential. Three application areas can readily be identified and each can be advanced by immediate action options. For each action option, an additional strategic choice should be made about which factor will underlie the development of all aspects of the network. Three choices are suggested; others may be added; more than one can be chosen as long as each is assigned a priority : (i) the establishment of innovative management structures and processes to foster greater and more equal collaboration between the developed and developing worlds and to enhance the capacity of local production facilities to respond to global audience demands; (ii) the development of programming innovations (content, production techniques, etc.) to support the work of international, regional and national agencies in dealing with global issues; and/or (iii) the acceleration of technological developments (for example, ISDN, integrated multimedia and hypermedia, etc.) which could support news, public affairs, education, training and development programming and agencies.

Choosing among these network objectives and strategic options will facilitate the development of new models of public broadcasting and help to position the industry for the 21st Century.

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POSSIBILITIES FOR ELECTRONIC DATA BASE DEVELOPMENT

INTRODUCTION

The purpose of this report is to provide information which would be helpful for the participants of the PBI Meeting in discussing the development of data bases for cooperation. To this end, several data base ideas, as well as a brief summary of the current data bases, have been presented .

At present, with the dissemination of computers and the development of sophisticated technology, the capacities of and possibilities for electronic data bases are increasing. Among the major strengths are:

- ability to process great quantities of data
- speed of data processing
- facility of updating data
- easy search for information

The exchange of information using conventional means is a time-consuming process. New technology to reduce this demand and the disadvantages of distance would be of considerable use to all public broadcasters.

A broad definition of "data base" is put forward so that this investigation of methods for sharing resources can encompass electronic and non-electronic means. The usefulness of electronic delivery may be considered in light of participants' needs and capacities, as well as challenges of language, finance and differences in infrastructure.

RECENT DEVELOPMENTS RE: DATA BASES WORLDWIDE

EUROPEAN BROADCASTING UNION

Staff in the Data and Reference Centre of the European Broadcasting Union(EBU) are currently developing a data base system that may have relevance for PBI participants.

Development would start very simply with data on personnel, meetings, abbreviations, etc. Gradually this would be expanded to include information on advertising, regulations, code of conduct on violence and other issues, systems of parliamentary broadcasting, etc.

The data itself would be presented in very brief form, along with information on where and how the documents or articles could be accessed. The extent of the areas to be covered is not yet determined.

The system would be financed within the general EBU budget as a service to broadcasters and could be sold to management consultants and other potential users.

It would coordinate with existing/developing systems such as those of the Council of Europe (who are building up a base on broadcasting legislation), the European Institute for the Media (based in Manchester) and others. The EBU does not want to duplicate information already available and so would rather promote and explain these other bases.

This new data base project, then, is to be an operational network rather than a purely research and reference source. The long-term goal is for direct member access to the data base. However, the costs of this access will probably limit use until the 1993 launch of the second generation of Eutelsat. Digital transmission and satellite use could substantively reduce costs at that point. The actual hardware to be used is currently under study and will be the content of a consultant's report to be released in November 1991.

The choice of language has been extremely difficult. An earlier consultant's report recommended that English be adopted but no decision has yet been made.

There are a number of data bases already in use within the European Broadcasting Union. The *'All in One'* system is basic word processing and data manipulation but is available for in-house use only. When the proposed system is developed, EBU members will be able to access the directories on this system, as well as the new data outlined above.

Another data base, *Television Planning and Procedure*, is available only to members of Eurovision and provides information on network planning and cost sharing for satellite and terrestrial circuits. The *Origins* data base provides information on who buys programmes from what sources, but it is accessible in-house only.

The *Serious Music* data base is still in prototype, but should be accessible by phone line by members in mid 1992. It will contain information on program material and requests made over the year, accessible by author, piece, orchestra, etc. The data base will consist of 95% classical music and 5% light music.

FÉDÉRATION INTERNATIONALE DES ARCHIVES DE LA TÉLÉVISION

Fédération Internationale des Archives de la Télévision is studying the formation of a network of archives that are not hampered by language differences. While some of the members of FIAT are commercial broadcasters, FIAT itself is a non-profit organization. It consists of 67 organizations from 29 countries, 2 of which are from Japan. NHK is not a member, but it does have contact with FIAT and sends a delegate as an observer to the General Assembly.

Their basic concept is to establish a system in which searches can be made of visual archival data, kept by broadcasters, and saved through an automatic translation system. In other words, each station can search for necessary information in its own country, and in its own language. The particular value of this data base is its development of technology "beyond language barriers". The challenges of multi-language access are tremendous, as are the cost implications. FIAT will be studying technical and financial aspects of the system in 1992, and in the fall, will propose its plan officially at its General Assembly in Geneva.

NHK

NHK has a data network for its own internal use. Visual data, news texts, information on various events, incidents, disasters, etc. are stored on computers which can be accessed through the 150 terminals located in Tokyo and in the local stations of NHK throughout Japan. There are about 800,000 items of data stored (see Appendix 1), which can be searched using key words and dates. The software used for searching is an improved version of IBM's STAIRS (Storage and Information Retrieval System).

At present, NHK is considering two directions of development in the commercial exploitation of this data base:

a) For public use

Members of the public could register as subscribers and have direct access to NHK's data base, using their own personal computers.

b) CD-ROM

Recently, NHK worked with their affiliates and a major publisher to develop a CD-ROM entitled *EVENTS*. *EVENTS* is a visual dictionary of contemporary history (major events of the past 50 years), using the visual(stills), written, and sound. information stored in NHK's archives. The user can retrieve data by key words, by dates or by categories of events. A great advantage of CD-ROM is that once it is acquired, there are no further expenses for the user. It is an economical and effective means of searching data that does not require frequent updating.

DATA BASE DEVELOPMENT FOR PUBLIC BROADCASTERS

In any consideration of joint data base development for public broadcasters, there are basic questions to be answered.

The first question concerns choice of content. For example, data bases can be used to distribute information in real-time, related to ideas for coproduction and administration of on-going joint projects. Stock footage information could also be gathered and organized so that searches could be performed at any time. If the distribution of information in real-time is the goal, then there is the poissibility of using existing computer conferencing systems. For exchange of stock footage, CD-ROM, cooperation with an organization such as FIAT and development of a new data base system are all possibilities.

Other questions consider structure. A centralized data base has advantages concerning organization and system management, but also means different costs for communications with the host computer depending on its location and the location of the user. As well, the purpose and membership of the system are closely-linked considerations. Data base access could be limited to public broadcasters, or it could be extended to private commercial networks as well. There is even the possibility of the commercial exploitation of the system.

IDEAS FOR DATA BASES

A collaborative effort among public broadcasters could result in the development of a number of useful information bases. Some of these potentials are outlined below.

i) A real-time network for coproduction plans.

This system would allow members to exchange ideas for coproductions, including actual proposals, requests for collaboration, organization charts, key staff lists and resources available. To accomplish this, the use of existing computer networks and their forums would be more economical than the establishment of a new dedicated system.

Current computer networks can provide message boards (ask for help, get to know people, join discussion); data libraries (long-term storage of text files, public domain software, transcripts of conferences, and other information worth preserving); conferences (real-time, on-line conversations, and speakers). CompuServe in the U.S. is an example of the type of system that could provide these services for public broadcasters. (see Appendix 2 for examples of its structures).

The merit of using an existing network like this is that no system development is necessary. The cost would be moderate if the scale is small. However, as the center for the system is in one country, the cost for communications would be inexpensive for countries close to USA, and more expensive for those more distant (as CompuServe's center is in USA) Also, there would be vast differences in communications costs, depending on the availability of access points for the network in the country, or on the availability of Value-Added Network (VAN) operators which have circuits dedicated to the country in which the center is situated. If there is no VAN circuit available, a telephone line would have to be used for access. This would be costly and there might be the added problem of erosion of transmitted data, due to poor line connections and conditions. However, these are problems common to any system that has a center in one country.

Journals currently available, such as *The Telco Report*, contain information on programmes available. Collaboration with publishing partners would be considered. *Telco Report* provides the following type of data, which could easily be converted for system access:

LEONARD COHEN
9119007 *120 mins.*
"Leonard Cohen" performs a variety of songs in concert at the San Sebastian Victoria Eugenia Theater.

***CONTACT**: Maria Paz Jimenez, RTVE, Madrid, Spain, Telex 22053. Telephone 34-1-372-8818. Fax: 34-1-372-8827.*

FARMING IN HOLLAND *40 mins.*
9119020
"A Day in the Country" explores farming in Holland and the Dutch agricultural knowledge and information system. Film looks at rural development and a day in the life of livestock farmers in the southern part of the country.

CONTACT: NIS Film Distribution, Gravenhage, Holland, Telex 33159. Telephone 31-70-564-000. Fax 31-70-463-585.

***Source**: The Telco Report; International Television Program Magazine, June 10, 1991. Published by Telco Productions, Santa Monica, California.

ii) A system to enable direct access to material of other broadcasters.

This is a system which facilitates direct access to another broadcaster's computers from one's own desk, with information such as, material available in the station's archives, programmes available for purchase, even written information. It would be an ideal system if the following points are given careful consideration and if solutions to specific problems could be found:

(1) Language:

Automatic translation system has still not been perfected. It would be possible to decide on one common language, but in that case, what language to choose, and what to do to compensate for the disadvantage of countries which do not use that particular language, would have to be dealt with. For example, NHK has made an estimate of the cost to translate its archival data into English. It would cost $50 million U.S. to translate all the 800,000 items in the data base, and about $14 million U.S. to translate only the 140,000 items of information on programs and stock footage.

Also, translation costs would continue to be incurred in the future, as there is always new data to be input. Such problems do occur all the time in countries where the common language is not used. It would be difficult to gain a consensus for such cost to be borne by each broadcaster alone.

(2) System

Each broadcaster has already developed its own system of data processing with its own ideas. The standardization of these systems,

and the terminology would be important. Even if language problems are solved, it would be extremely impractical to have to use many different manuals in order to gain access to different systems.

(3) Hardware and Software

The choice of hardware and software for network connection and functions would be a challenging decision.

iii) Electronic exchange of material information

Having decided which hardware and software to use as common tools, the members could input a fixed amount of information into a CD-ROM that is compatible with such hardware/software, and then exchange copies of these CD-ROMS. Once such copies are distributed, they can be used like any book. As no communication cost is incurred, CD-ROM is a good option for data that does not require updating. A fixed extent of information would mean, for example:

100 animals of each country
100 famous persons of modern history
100 artists
historical architecture

The continuous exchange of such information year by year would enable the creation of a common data base.

In connection with this, there is the possibility of utilizing the same technique used in the creation of NHK's CD-ROM *EVENTS* so that all of NHK's archive data (including footage) of programs could be stored in 7 CD's. With an operator who can operate in Japanese and the proper equipment, these CD-ROMs would be able to be seen anywhere in the world. The cost to input this data into CD-ROMs is estimated at $230,000 U.S.

Nevertheless, making CD-ROMs cost money. Depending on the amount of data, floppy disks, digital audio tapes, or even hard disks, could also be considered as a means of exchanging data. In some situations, paper can be more cost-effective than electronic exchange.

FURTHER STEPS

To develop any of the above ideas, staff must be assigned to gather and input the information, as well as study the development and implementation of the systems. There will be added costs for research and communication.

A great deal of information about public broadcasters needs to be collected as the first step towards any system. The questions could include:

1) what material already exist in archives;

2) what information is computerized;

3) what hardware is used;

4) what software is used;

5) what are the conditions of international circuits, the capacities, and fees of international telephone lines;

6) is the connection to VAN network difficult; (in some countries this is even illegal)

7) what languages to use;

8) what is the system of data organization; (what categories are used, what is the search system);

9) what plans are being developed in collaboration with other organizations?

With the above basic information, the lengthy study of a system to benefit all the members could begin. The information would be collected by each network and exchanged through the liaison staff.

In the meantime, closer collaboration can be achieved through using current communication networks for exchange of organization charts, staff lists, production ideas and guidelines and the other information discussed in this paper.

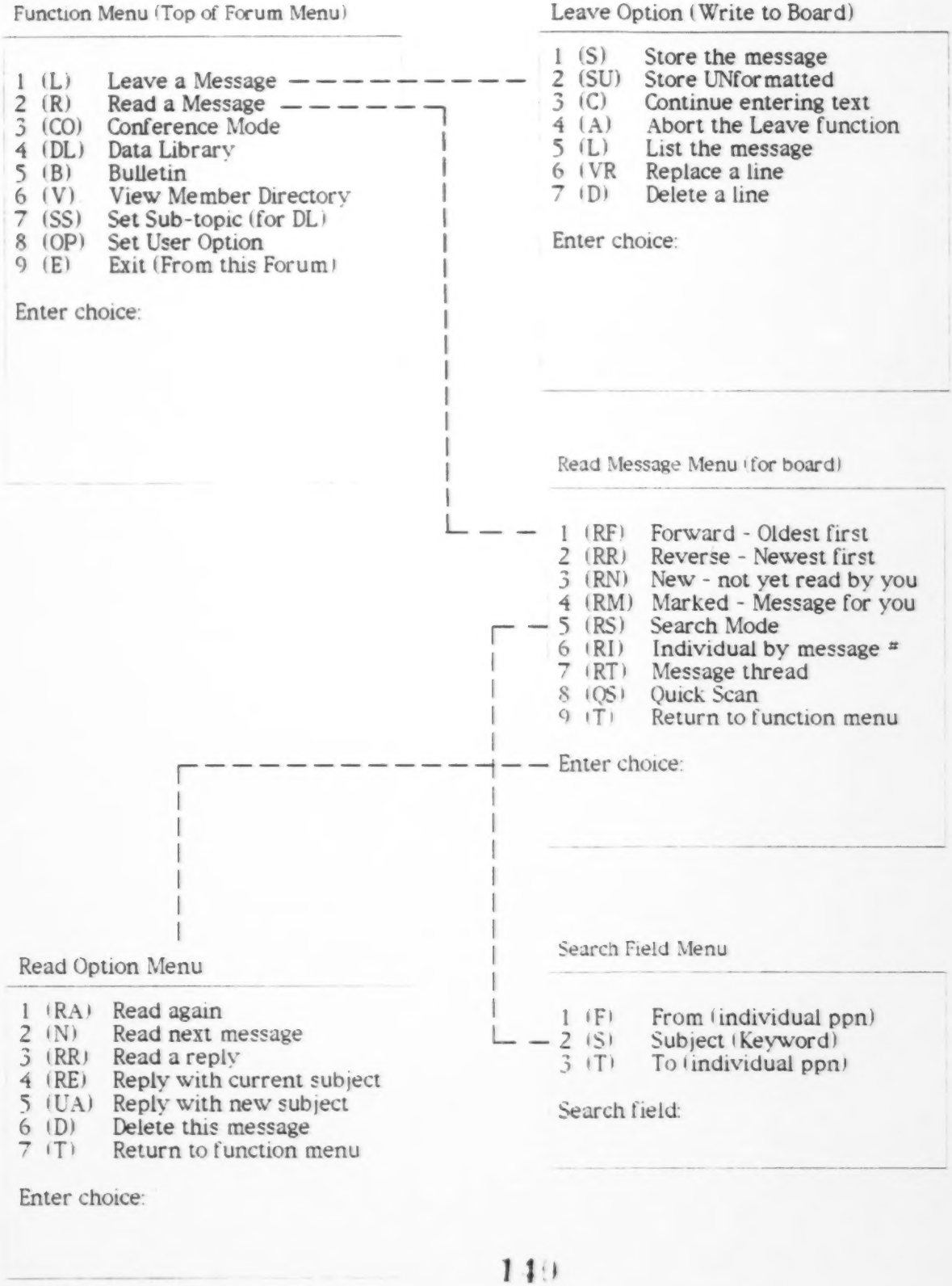
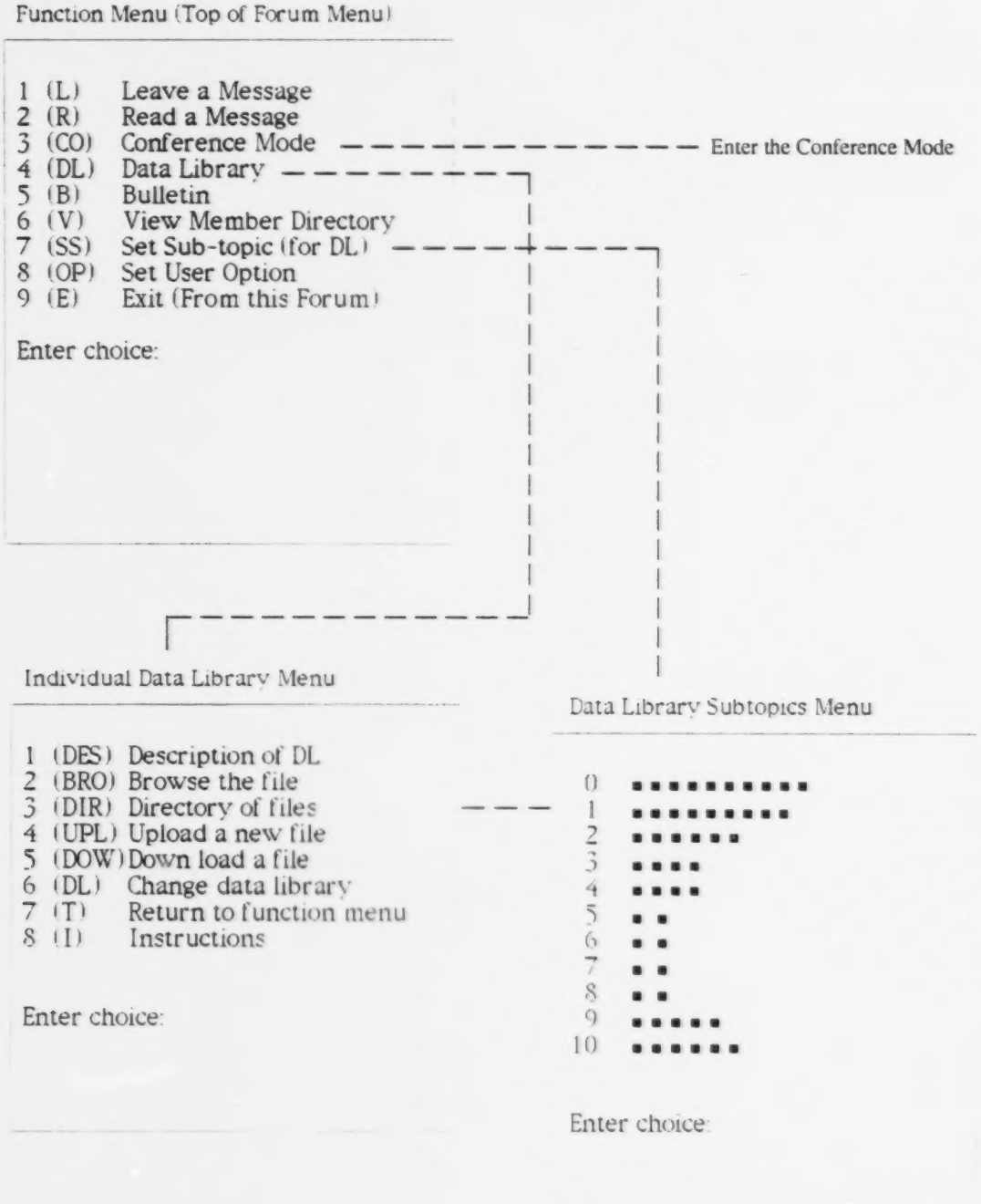
APPENDIX 1

Information on the NHK Data Base

(as of March 31, 1991)

Categories	Number of items	Contents
(Visual Information)		
Visual materials held at Tokyo Headquarters		
News	375,499	Films and videotapes of broadcast news at the Library
Programs	116,948	Films and videotapes of broadcast programs and materials for programs, kept a the Program Archives
Visual materials kept at the Regional Headquarters		
News	259,152	Films and videotapes of broadcast news
Programs	21,330	Films and videotapes of broadcast programs and materials for programs
(Printed Information)		
Calendar of events	27,041	Main regular events, functions, festivals, natural poetry, date of birth and death of famous people, etc.
Historical information	20,247	Main events and trends of each year
Incidents, etc.	4,267	Information on major incidents, accidents, and disasters
Persons	38,026	Information on distinguished persons, including those who appear regularly in broadcasts
Organizations	12,411	Information on public research institutes, museums and other related bodies
(News)		
News items	16,054	Record of main news items broadcast on NHK-TV
News scripts	118,155	Scripts of main television news
Books and Magazines	246,336	Information on books and magazines in the NHK Library
Discs & Compact discs	321,595	Information on discs and compact discs in the NHK Library
Total	1,777,261	

APPENDIX 2 — Example of the Range of Functions of Extant Systems


Function Menu (Top of Forum Menu)
1 (L) Leave a Message
2 (R) Read a Message
3 (CO) Conference Mode
4 (DL) Data Library
5 (B) Bulletin
6 (V) View Member Directory
7 (SS) Set Sub-topic (for DL)
8 (OP) Set User Option
9 (E) Exit (From this Forum)
Enter choice:
Leave Option (Write to Board)
1 (S) Store the message
2 (SU) Store UNformatted
3 (C) Continue entering text
4 (A) Abort the Leave function
5 (L) List the message
6 (VR Replace a line
7 (D) Delete a line
Enter choice:
Read Message Menu (for board)
1 (RF) Forward - Oldest first
2 (RR) Reverse - Newest first
3 (RN) New - not yet read by you
4 (RM) Marked - Message for you
5 (RS) Search Mode
6 (RI) Individual by message #
7 (RT) Message thread
8 (QS) Quick Scan
9 (T) Return to function menu
Enter choice:
Read Option Menu
1 (RA) Read again
2 (N) Read next message
3 (RR) Read a reply
4 (RE) Reply with current subject
5 (UA) Reply with new subject
6 (D) Delete this message
7 (T) Return to function menu
Enter choice:
Search Field Menu
1 (F) From (individual ppn)
2 (S) Subject (Keyword)
3 (T) To (individual ppn)
Search field:

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